

徐梵澄文集



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第二卷

小学菁华

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编者说明

《小学菁华》，为梵澄于 1963 年编辑的一部汉英字典，后在法国学者的催促下，于 1976 年晚出于南印度。

此书序后，是汉语史的一个简略概说，书末为现代（文字改革之前）的语音符号系统，亦给出一些书写方法的正确例子，读者可依此作字帖加以临摹。字典正文部分，在其所属的偏旁、部首之下，给出每一字的原形和拼音，字形三体并列：仿宋、大篆、楷书；在对应之英文名词下，又给出同一字之篆体的不同写法；其下是英文注解。

梵澄指出：汉语自古以来虽无一套成文字的语法规则，但是它的语法结构却很完善，有佛经翻译为其明证。另外，汉字在书写和印刷上有节约空间之优点；更重要的是，它有高度的化合性，即这种单音节的文字之不同组合，会生成新的概念与意义，从而较顺利地增益我们汉文字之语言宝库，以适应时代发展的需要。每一个

受过教育的中国人都有这样的体会：我们今天阅读二千五百年前之孔夫子的箴言，并没有什么障碍。这说明：

基于一种文字形体的语言，其生命会延续的更为长久，一个不断向前行驶的永恒的舟楫传送的牢靠的知识——无论是物质的还是精神的——可以是人类之最伟大的保护者。（梵澄语）



1



2



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4



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17



18



19



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21

Plate II Words gathered from inscriptions
on tortoise shells

執

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2

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牧

5

敦

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羔

7

既

8

即

9

射

10

饗

11

晃

12

宿

13

印

14

羸

15

剗

16

頰

17

野

18

漁

19

白

20

春

21

Plate III The words in Plate II written in modern "proper" script

王孫王德德文文武武揚揚
 上上通通日日又又幾幾焉焉我我
 我我上上王王金金我我日日又又幾幾
 我我子子器器又又幾幾日日又又幾幾
 未未送送部部王王金金又又幾幾
 鬼鬼口口又又介介記記日日又又幾幾
 日日福福保保金金又又幾幾
 成成上上幾幾我我日日又又幾幾
 大大王王金金上上自自周周金金
 金金口口又又幾幾日日又又幾幾
 不不幾幾日日又又幾幾王王金金
 十十二二幾幾日日又又幾幾
 今今二二幾幾日日又又幾幾
 日日又又幾幾日日又又幾幾

Plate IV Major Script of the Western

Chow Dynasty(1122—770 B. C.)



Plate V Major Script of the Chow Dynasty
engraved on a bronze plate

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Introduction

During the past sixty years or more, great efforts have been made by the intelligentsia in China towards the simplification of the language, and, with the abolition of many dialects, towards the standardization of the national tongue with the idea of a gradual reduction and final disappearance of illiteracy. Much indeed has been done, but in view of the immensity of the population and the complexity and profundity of the language itself, even the considerable achievement of the past decade can only be regarded as a first step on the long journey ahead.

First, as a prelude to this *Analysis*, a word must be said about learning the language. As a result of the great demand for knowledge of Chinese in recent years, there have been many complaints about the difficulties non Chinese have in learning it.

But as far as I know, Chinese students in the past have made similar complaints about the difficulty of learning foreign languages. In fact, no language can be easy. Even English, a language so widely used that it has assumed an international importance nowadays, can by no means be described as easy, especially for us Chinese. Since every living language must be growing and changing all the time, it is difficult for anyone except an occasional great poet, prosaist, dramatist or philologist to justly say that he has a complete mastery and command of his own mother tongue. With the ancient languages such as Greek or Latin or Sanskrit, the case is even more burdensome. Even at the very first, the numerous inflections of nouns, conjugations of verbs, and, in Sanskrit, the lengthy compounds carry the student into deep waters.

Within the Indo-European family the diverse tongues have still somehow an affinity to each other, though there was in the past actually no one Indo-German language in existence. In their fundamental structure, they all have a phonetic system, a grammar and a syntax, all comparable to well-hewn, well-paved paths for travellers to follow. English and French are examples of this; they are so similar to each other that between them there are approximately 6,000 words more or less alike, with only slight differences of spelling or meaning, as they are mostly of a common Latin origin. Naturally an Englishman can learn French easily, and vice-versa, especially as both are popular and commonly used nowadays. About one hundred and thirty million

people in the world use French as an official language, a fact reminiscent of its glorious past when, beginning in the seventeenth century, it was used chiefly in the diplomatic as well as in high cultural fields. But the tendency of the present day is more and more towards the expansion and predominance of English. Apart from Mandarin Chinese, English is now spoken as a first language by more people than any other language in the world, according to the most recent statistics.

Yet Chinese, though now used by the largest population of the world, is still confined within the boundaries of its realm. As opposed to any language of the Indo-European family, Chinese has neither an alphabet nor any written grammar. In fact everything about it is different. Yet no one can deny that it is a language of high culture with a history of nearly 5,000 years, and it is a living one still. Let us then sensibly ask: could it have lasted so long and been so widely used if it were actually so difficult to learn?

The difficulties arise for many reasons. The problem is a very complicated one, and in the end it is even connected with our modern educational system in general. Usually as a second language it is not learned in the right way. Psychologically speaking, the difficulty is not so much with the language itself as with our own mental attitude. We are all in a sense bound by our prejudices and habits, and figuratively speaking, one may say that there is scarcely anyone who can empty himself like a vessel of its contents for the new liquid to be poured in. A child learns things more readily than an adult because he is empty or free. If

that upper chamber is crowded or clouded, how can light shine upon it from outside or any ray shine forth from within?

Moreover, society in modern times has changed and life has become much busier. We have neither the leisure nor the patience to dive deep and immerse ourselves in the cultural atmosphere of another land, even when we have partially learned its language; and what is learned apart from its cultural context can easily be lost. The blissful olive tree, a gift from Athene, begins to bear fruit only thirty years after planting, yet it yields fruit for a hundred years before it withers away. In seeking knowledge in general, we are nowadays often too anxious, if not too ambitious, for its fruits; and we want to hasten the process of acquiring it, to make it easier and more comfortable like the commodities of our daily life. This phenomenon is explicable and excusable because, as one of the underlying principles of our civilisation, it is our common urge to make things easier and happier. But why do we want to learn a foreign language? It is because we want to understand the other people, their living habits, their mentality, their culture, all their achievements both in the material and spiritual fields in order to march together to the higher goals of life and eventually to create a happier world for all. By this means we can learn and assimilate what is best in another race, and when the other people are backward we may hasten their progress. As Sri Aurobindo once remarked in *The Future Poetry*, "To know other countries is not to belittle but enlarge our own country and help it to a greater power of its own

being". ①For all this, language is of course the key. But there is one important factor which we should never ignore — Time. Scientists must often devote an entire lifetime to certain researches, and some experiments, such as in botany, must be carried on through generations. The same is the case with learning any foreign language. From the very beginning we must be prepared to spend many years in study, possibly without thinking of reaping the fruits. With the Chinese language that is especially true.

Another difficulty is connected with the method of teaching. Most modern methods are successful to a large extent, but the result is never total or complete. Nowadays a number of students of approximately the same age gather in a classroom where the knowledge is imparted by the instructor, using a textbook if available. Tape recordings and films are used as an auxiliary to lectures on general and on special subjects. The student is asked to work a great deal by himself writing essays, doing extra reading etc. Then after a certain period of time an examination is given. When that is passed, the student receives a certificate or diploma and the course is ended. This is the modern democratic way, and considering its merits in extending education to the masses and in bringing about some sort of standardization of learning, it is even admirable. Unfortunately it is also a bed of Procrustes. Assuming that the professor is quite competent, his influence inspiring, and his method of teaching ideal, a good

① p. 328, Ashram edition, 1953.

number of students may come up to the standard, still others may fall below the level, and the best ones may shoot far above the level and then not proceed farther. Experienced professors can see that it is still a matter of firing shots at random in a certain direction, expecting that many may hit the mark, knowing that some may fail. But they would say that there is no better way, due to the nature of the educational institutions. In fact not only the standardization but also the ways of examination are not free from imperfections. But it seems that scarcely any better way can be found, considering the simple fact that so many students have to be taught every year.

Coming to this point one cannot keep from thinking of the ancient Chinese way. The system of education in China in ancient times is indeed unsuitable to our modern age, but with regard to the teaching of its national language, the method was an excellent one. This must have been true also in the ancient Graeco-Roman world. Scholars or men of letters were too numerous to be counted in those times when culture flourished—as there must be periods of such flowering, whether short or long, in every dynasty—but they were never mass-produced like goods from a factory. Collectivism in a certain sense always existed, but the individuality of each person was respected. The special characteristic is that everyone was taught individually and separately by a teacher or several teachers successively or at the same time. It was like exploring a foreign land unknown to the pupil but well-known to the master, and, taken by the hand, he might proceed

as far as he could for an unlimited period of years. In the course of learning there was no need for competitions or prizes. With a great master, disciples and followers might amount to hundreds or thousands, yet each one was taught by him separately and individually, or else he placed them in very small groups according to his choice, and for the newcomers he would appoint some of his old disciples as private teachers. Examinations were undertaken by the state. Retired ministers and high officials of the government, eminent learned men, and scholars who had passed or not passed the various examinations of the state could be private tutors of one or more children in a noble or wealthy family, and, unlike the Greek tutor in the Roman world, the social standing of a teacher was an honourable one. In a village a scholar could establish a sort of grammar school of his own with a small group of pupils and, not unlike the Brahmin Guru in India, he was highly revered by the common people. In every town there was an educational directorate established by the government, and also one in each province, and finally the highest one was in the central government. Colleges for higher learning were common in large towns, or in localities with beautiful landscapes, and in those the student had the director as his private master, though he might be taught by different teachers. He could attend general lectures and he had to do independent research work, and every now and then he had to write theses to test his progress. The number of years of his stay in this or that college was unlimited, and his academic honor lay in having been

the disciple of this or that famous master, and in his personal achievements. The youths were, in this way, trained and educated and cultured, but all in all, they were taught separately for their individual development. That system lasted in China until about fifty years ago.

In modern times this is well-nigh impossible, and very few people can afford individual tuition. The herd instinct is always there in our human nature, and knowingly or unknowingly we like things in great quantities and large numbers. Even a millionaire might be inclined to contribute funds to an institution for the education of many and send his children there instead of having them trained by private tutors at a small expenditure. Many eminent professors refrain from taking a job as a private tutor, preferring to teach a multitude at a time instead of a few. Here then we have come to the kernel of the problem; if the learning of this language is to be entirely successful, each student must be taught individually and separately by a good teacher using correct methods for a number of years, without regard to the general standard, which will shape itself. This is a rather aristocratic but more liberal way.

Together with the superimposed standard, which is quite arbitrary, the unnecessary examination system can be done away with. The use of examinations to a state is entirely different from that of the academic field, but we need not dwell upon that subject here, since many of the educational institutions in the West have partially abolished the examination system and have

resorted to other means of testing when necessary^①. But at this juncture we come across the problem of the initial orientation: whether to learn the Chinese language for an immediate practical purpose, say, for its use in the commercial field, or to learn it for a larger and higher purpose, though in the end that must be practical as well. The time to be spent must be taken into consideration, as said before. Indeed, it is easier to learn a new thing when one is young. Generally it takes fourteen years to develop an ordinary Sanskrit scholar, and for Chinese, since it is daily used, the term may be shorter, but no less than ten years. Yet it is advisable to begin this career fairly late, that is to say, after one has completed his higher education. Naturally, for any people or nation, learning a foreign language must come after learning the native one and it must occupy a secondary place. It is to be treated as a guest, and according to a Chinese proverb, even a noisy (i. e. presumptuous) guest cannot take the place of the host or hostess. Before learning a second language it is better to have mastered one's own, because it is through that, after all, that any new knowledge thus acquired can be readily imparted to one's own people. However, better understanding at a riper age compensates for shortcomings

① At the time of publication of this book we have learnt that the ordinary examination system has been abolished in the universities of mainland China for several years, and this does not seem to have lowered the level or lessened the quality of academic achievements there. The results of this practice have presumably been quite positive and salutary.

in memory ability.

There are certain people with a special talent for learning languages, but such people are rare, and we cannot expect everyone to have such an innate aptitude, so in general they cannot be brought into consideration. Many a good Sinologist has mastered this language quite well following his own special method. But with the average man it is still the usual practical way of learning that must be followed; the path must be trodden step by step, and the sound, the meaning and the correct way of writing each word must be learned. And in learning the pronunciation of each syllable, as Chinese is a monosyllabic language, five or at least four different tones must be distinguished. Each word has to be written in a definite way which is also the most convenient way. Strictly speaking, the correct writing is connected with calligraphy, which is by itself an elevated art in China, one which demands practice (usually by copying the rubbings from stone inscriptions of a definite style or different styles) for many years; but a foreigner need not go to such lengths. Only learning the proper way of writing each word is required and gradually after constant practice one can write a word easily. Without this training from the very beginning, one is permanently at a loss as to how to put a number of dots, hooks, dashes and strokes together. Simply to write a, b, c, d, with the letters joined gives no such trouble. Without knowing the distinction of the five tones, together with a common knowledge of rhyme, no poem or rhythmic prose can be read

and appreciated and, without the proper training in writing at first, similar words cannot be easily distinguished; difficulties will increase as one advances until finally they become so heavy a load that one drops the study altogether. Most of the complaints, I suppose, must have come from this source — one has not mastered these two essential things at the very beginning. Yet the variation of tones can be learned by adults within an hour, with of course the tone of each word learned later, and the writing course would require a maximum of one year with one hour of practice every day. Is that then actually so difficult? Chinese phonology, especially ancient euphonics, etymology and paleography are different subjects that can occupy one's whole life in research, but they are not for beginners.

The natural question arises: if there is no alphabet at all in Chinese and every word must be learned separately, then how many words should we learn? It is very flexible. A general estimate has been made for primary schools in recent years. The number of words usually mastered after four years of learning, beginning with 4 or 5 words a day (28 words a week) amounts to 4864, including 3861 most commonly used, 574 less common, and a reserve of 429 uncommon words. This would be more than sufficient for all practical purposes.^① A printing

① In the mainland a "crash course" of 1500 words is taught to the agrarian population in a very short time, but this is of less consideration here as these people already speak the language.

press equipped with 7000 words is said to be complete, with a few occasional supplements from the foundry. A modern dictionary called "The Ocean of Phraseology" contains about 13,000 words, but many are rare and infrequently used and many others are obsolete.

The next question is that of grammar or syntax. By its very construction every language must have some grammar of its own and, in Chinese, we find the same elements of grammar in existence, but there is no written set of rules in use. We do not have distinctions of gender, inflections of nouns, or changes of verbs, yet by using auxiliary words we can convey the idea of every noun or verbal form precisely. In fact, there was almost no trouble in translating Buddhist texts into Chinese from Sanskrit, a language well known for its complex grammar. However, to "restore" or rather to re-translate them into Sanskrit presents some difficulty because the meticulous exactitudes of the originals were often ignored in Chinese translations.

In learning the language grammar is taught along with literature, and there need not be a separate course for it. At the end of the last century (somewhere between 1875 and 1908) a Chinese scholar named Ma Chien Chun 马建忠 was sent by the Chinese government to France for studies. On returning to China he wrote a Chinese grammar called "Ma's Grammar" 马氏文通 patterned after a French one. His book, not too well known, had some merit in helping to elucidate the texts of ancient classics and histories in the light of European grammar

and it proved useful to scholars to a certain extent, but nobody used it for teaching purposes. On the whole we may say that there may be other defects or deficiencies in the Chinese language, but with regard to grammatical construction there are none. English is much loose in its grammar than Latin or Greek, or even than German and French, but it is neither defective nor inefficient for our modern usage.

A general idea is given in this treatise, with a number of examples, of the formation of Chinese words. Since the purpose here is only to elucidate the fundamentals, and that also only to a limited extent because sometimes by further analysis of a word one is led to greater perplexities, many words are not employed. At the end of the seventeenth century a great scholar named Ku Ting Ling 顾亭林 began a profound study of ancient Chinese. This study was continued by many generations of scholars for nearly three hundred years and it began to diminish in fervour only a few decades ago. But finally a great controversy arose when it was argued that in order to study the ancient literature one must of course first recognize the words, but one should not be required to learn every word in the dictionary. That would only be necessary for specialists. Here we take only those words most commonly used today; the original form of every word is given with its pronunciation and meaning under the category to which it belongs. Preceding this is a very brief survey of the history of the Chinese language, and the modern system of phonetic signs is at the end. Some examples

of the correct method of writing are also given. Also all the written words may be used as models for copying, in order to master calligraphy.

Now at this point we must not fail to note that this monosyllabic language has certain advantages characteristic of itself, in spite of all the difficulties in learning which have been mentioned. In speaking it can be just as easy and pleasant as any of our popular languages today. Three or more consonants to be pronounced together without a vowel, or five or six repetitions of the same vowel—especially ‘a’—in a word are never found. Even the sound of a German ‘r’ is not present. But the greatest advantage which remains usually unnoticed is that in most languages we must utter several syllables to say a word, and then only the idea of one word is expressed; whereas when we utter several syllables in Chinese, several words are said and the idea of an entire sentence is stated. Obviously there is a certain economy of effort and of time as well. We note that in modern writing there is a tendency to use words of no more than three syllables, and that is considered to be a lack of elegance in style. Be that as it may, the tendency toward economy of words is accelerated by the increasing complexity of our social relationships. Letters by themselves do not convey any sense, and certain prefixes and suffixes can only indicate forms of speech. In Chinese simple and elementary words are learned instead of alphabets, and when they form compounds or terms, the meaning can be recognized through their components, this

being a great convenience in elementary education, especially that of the illiterate masses. Therefore it is easier for them to comprehend new complex terms. If one understands a term spontaneously through the simple components one already knows, then one is spared much effort in learning new words. This simple linguistic chemistry can be illustrated by a few examples:

Fire, Water, River, Hand, Mouth, Man, Ox, Horse ... all these are common words. These words are naturally known to the illiterate adult who can neither read nor write them. If we combine the two sounds of 'fire' and 'water', forming a compound of 'fire-water', he can easily understand that this means that liquid which is combustible, i. e. 'petroleum' or 'petrol'. Conversely, if we say 'water-fire', then by a slight turn of mind he can think of the idea of 'being antagonistic', because these two things are mutually exclusive. 'River' and 'horse' combined into one compound means 'hippopotamus', just as its Greek origin of 'horse' and 'river'. If you say this word to an English child and if he has not learned it he may be puzzled, wondering what gibberish you are uttering. But to a Chinese child a 'river-horse' is almost self-evident. He is spared the effort of spelling and memorizing the long word 'h-i-p-p-o-p-o-t-a-m-u-s' together with its correct accent. 'Man' and 'mouth' together means 'population'. 'Water-ox' is the 'buffalo'. 'Water-hand' is the 'sailor'. 'Man' and 'Horse', both understood in the plural, means the 'troops',

and so on. In this way very simple words are multiplied into a great number of compounds without confusion. The process is very much like the formation of compounds in Sanskrit but without its extension to any great length. In this respect the Chinese language is comparatively simple and easy to learn. Its underlying principle, forged through the ages by the wisdom of the race, is always the same, i. e. to express the most by means of the least without ambiguity. And herein lies an important and inherent value of this language, a high flexibility and adaptability, which is revealed by its entrance into the modern world. The rich inflow and steady absorption of new ideas, new terminologies, and new codifications to meet the requirements of the advancing sciences attest to this.

Less effort means less time. With regard to the written language there is yet another advantage so far as space is concerned. In handwriting a Chinese word is normally written in a square form of about one centimeter. We may take English as a comparison. An English word may be composed of a number of letters varying from one to twenty. Let us suppose an average of five letters per word, which is of course a very low estimate. The ratio between the number of words and the number of letters is then 1 to 5. If a printed Chinese word occupies only as much space as an English letter, as is often the case, then printed English requires far more space than printed Chinese. We forget this because the letters are arranged in a horizontal line. If we put them together in another way and compare their

equivalents in Chinese, for example:

(English)	(Chinese)	(English)	(Chinese)
hippo potta mus	河 马	po pu la ti on	人 口
more	多	less	少
great	大	small	小

then the difference between the space occupied by an English word and that by a Chinese word becomes remarkable.

This is more evident in printing. Usually a page in English printed and translated into French is still approximately one page, and vice versa. Rendering the same into Chinese, in Pei Hwa or the spoken language of today and printing it with types of the same size, say of $10\frac{1}{2}$ points, it covers usually less than a page. It may be less by $\frac{1}{8}$ to $\frac{1}{6}$. Putting it into Wen Yen, or classical style, the reduction of the words may come to half of the former. Yet it can never come to that ratio of 1 to 5, because an English word is usually expressed in Chinese by two or three words. Nevertheless, much space can be saved. When a thick volume is to be printed, the economy of paper, chasing and all labour costs involved can be clearly seen.

There is still another important characteristic which is often overlooked that contributes greatly to the conservation of human knowledge. In a language like Chinese the written forms scarcely change. The sound or pronunciation of a word may vary according to different dialects, but its written form and its meaning remain always the same. In China people read books written two thousand years ago just as we read books of today. Whereas in Europe if we want to acquire some historical knowledge on a subject of such antiquity we must resort to Greek and Latin, and both these owe much of their fragile existence throughout the ages to the Bible. For obtaining knowledge of the Middle Ages one must also go through Old or Middle English, or High or Low German, all to be learned apart from Modern English and New High German. With *Langue d'oc* and *Langue d'oïl*, the case is no better. Intelligentsia in the West regard this as a natural part of higher education and culture. Indeed, the language barrier between nations or races has attracted a large measure of attention, but few people have reflected upon the problem of the extra energy and time which whole generations have spent, if not wasted, on this historical barrier within the realm of their mother tongue. And what will be the condition in the future ? Shall we people of the twentieth century be understood by man in the thirtieth or fortieth century? Judged by developments in the past, a language based on form or shape lasts longer. A solid mass of knowledge, physical or spiritual, conveyed by an everlasting vehicle,

rolling and progressing ever farther and farther, can be the greatest guardian of humanity. And by that means we shall have won back our ever fleeing friend—Time.

Here then is an etymological approach. This book is not meant to be a dictionary or a textbook. If these scripts are read and copied or meditated upon in a joyful mood, gradually they can be mastered without the need of cramming. To say that any language is learned without tears declares only its partial success, because no language should be learned with tears. Only a happy and free state of mind is needed. Thoroughly studying this book should greatly lighten the effort of memorizing the vocabulary, and by this one can understand the language in its essence. The immediate purpose of this book as a help to beginners ends here. It may also be interesting to those who have natural inclinations toward pictorial or symbolical forms, but that can neither be of primary importance nor is it the intention of this book. But since the authentic etymological and hence the most reliable explanations are given, this affords a substantial means for the correct understanding of ancient texts, especially those of philosophy, upon which vague and misty annotations have gradually accumulated throughout the ages. The far-reaching consequences of such a work go up to this point where presumably its true value lies. This serves as the first step on a royal way to higher studies, though there is as yet no royal way.

Finally it must be said that this book is essentially meant as

a small offering to our Divine Mother under Whose providential guidance with Her supramental force alone it has come into being. May all readers enjoy Her Blessings.

F. C. Hsu

Pondicherry, July 1963

History of the Chinese Language

I

Chinese antique script can be traced to a time when tying knots in ropes or strings was used to make records in daily life, a nice reminiscence of which we see even today in the alphabets of certain languages written from a horizontal line downward, such as Sanskrit. It is also possible that the ancient Greek alphabets were derived from the same custom. This method of making records must have been a common practice among early civilizations, and it can still be found among some aboriginal tribes in South America. Ages passed and sank into oblivion and we do not know much about this development. It was not

until the time when the Assyrians were busy building their separate towns or town-states and the Egyptians their pyramids, (thus circa 3,000 B.C.), that the Chinese began to use a written language, marking the dawn of a new culture in the world—the entrance into the historic period. In a broader sense, the archaic signs, symbols, designs, pictograms, etc. can all be taken as the foundation and original source of the written language. As the Chinese tradition goes, it was the sage-king or culture-hero Bau Hsi 庖牺, later called Fu Hsi 宓牺, (because there was no light explosive labial sound in ancient Chinese), who first designed the eight trigrams. By placing one trigram above another, sixty-four hexagrams came into existence. It is highly probable that these designs had in the primitive society certain social usages also, and hence possessed a sociological value, although this still remains a hypothesis. But we fail to understand why any relation of the eight trigrams with the primeval language should be ruled out. The very first trigram Ch'ien 乾, meaning 'Heaven', written in a slightly slanting position is the character Ch'i 气^① meaning 'air' or 'breath', with the same pronunciation just a little inflected, and the trigram Kan 坎^② is the word for 'water' in the ancient script written horizontally, as in the word Yi 益, meaning 'to pour water into a vessel'. That these forms of the archaic script later developed

① See II, 4

② See II, 9

into a special mystic or metaphysical system for the purpose of oracle consultations, and thus fell away from their ordinary linguistic or social usages, is a theory quite tenable. ①

The reputed inventor of Chinese writing was a sage named Ts'ang Chieh 苍颉. Of him we know only that as an officer or the history recorder in the court of Huang Ti 黄帝, the first king in China (about 2698—2598 B. C.), he coded the whole language. Yet it can hardly be supposed that one man, be he a sage or however otherwise endowed, could have invented or shaped by himself alone an entire written language and then had it printed (since printing had not yet been dreamt of) and issued for public use. To invent an alphabet for the spoken language, which has in fact been done by one or two men in the history of certain races, is another thing. It was rather perhaps that many words invented in the ancient society were already in use when a certain learned master Ts'ang Chieh came forth and brought them to a certain standardization. Henceforth they became fixed types and perhaps caused less confusion in public writing. The collection or codification of this man was then regarded as a final authority. Further speculations we need not

① I beg to note that I do not know from which authentic source the erudite German Sinologue Richard Wilhelm has taken the notion that 'Yes' was indicated by a simple unbroken line, and 'No' by a broken one, and also his conclusion about the archaic characters in connection with the trigrams. Vide *I Ging*, Diederichs Taschenausgabe, S. 11, 18. *Book of Changes*, trl. by C. F. Baynes, Ldn. ed. 1951, pp. xxix, xxx, xxxviii, xxxix.

make, since the traditional legend ends there.

Ever since then historians have generally agreed that China stepped into its historical period about 2698 B. C. Again ages and ages, dynasties and dynasties passed without many vestiges being left to posterity. Among the most ancient relics of the language found in recent times, inscriptions on tortoise shells must be mentioned. (Plate I) Batches of tortoise shells have been unearthed since 1899 in Honan, a province in the central part of China, and they were found to bear inscriptions which were oracle records. This opened a new field of research in philology as well as in ancient history. Among the many pamphlets written on this subject by modern researchers, the collected work entitled *Oracle Records from the Waste of Yin* by the famous Canadian preacher and scholar Menzies is the most noteworthy. So far about five thousand words have been discovered, but nearly half of them remain unidentified. Words well recognized and generally agreed upon by scholars count less than one thousand. A renowned scholar of the Academia Sinica recently reconstructed certain chronological tables of a Calendar of the Yin Dynasty (1766—1122 B. C.) from the materials so far available. This was a task of tremendous difficulty and laborious effort, with the aim of shedding new light on ancient history. It was not entirely successful. Next to the inscriptions on tortoise shells must be mentioned the inscriptions on bronze vases and tripods, etc., of the Chow Dynasty (1122—256 B. C.), which are very well known. (Plates IV, V)

In the Chow Dynasty children of eight years of age were sent to grammar schools or “schools of small learning” and taught by tutors the signs and words of the six categories, which will be treated presently; this “small learning” meant in later ages a great branch of knowledge now called philology. These signs and words were supposed to be the traditional writings handed down from Ts’ang Chieh. Between 827 and 781 B. C. an officer or historian in the imperial court formed another style of writing, known afterwards as Ch’ou Shu 籀书 (either because his name was Ch’ou 籀, or because it was meant ‘to be read’, taking the word Ch’ou in its verbal sense), a very elegant and complicated calligraphy which was also taught to pupils. This newly formulated written language codified and compiled into a lexicon of fifteen chapters was also called Ta Ch’uan 大篆 in contrast to the Hsiao Ch’uan 小篆 of the Ch’in Dynasty (246 — 207 B. C.), signifying ‘Major’ and ‘Minor’ scripts respectively.^① Up to the Ch’in Dynasty there were at least three different scripts in vogue:

- 1) The Ku Wen 古文, or Archaic Script, said to have descended from Ts’ang Chieh, and used down to that period in which many of the Confucian classical works—discovered about a hundred years after the Ch’in Dynasty—were written;

① These are also called “Large” and “Small” Seal Scripts because they are used on seals even today.

- 2) The Ch'ou Shu 籀书 or Ta Chuan 大篆 of the Chow Dynasty which we still see on bronzes; and
- 3) The Hsiao Ch'uan 小篆 or 'Minor Script' used in the Ch'in Dynasty which was derived from the 'Major'.

These three scripts differed to a greater or lesser extent from each other, and a general tendency toward simplification can be clearly seen in the course of development of nearly three thousand years.

In the short-lived Ch'in Dynasty, Chinese culture suffered a great change because, under the absolute power of a tyrant, books were burned and scholars were persecuted in a way no less severe perhaps than the religious inquisitions in mediaeval Europe. Another form of writing in plain square shape known as Li Shu 隶书 was forced into use among the people by the government. Compared to any of the former scripts, it was even more abbreviated and convenient to write. Its original purpose was to save time in offices so as to meet the extraordinary exigencies of the state in marshalling great masses of the population into public services and to control great numbers of forced labourers, etc. By this time, the Archaic Script which we designated as "1" above had gradually fallen into disuse.

In studying the several ancient histories of China, along with which the Five Classics must also be taken into consideration, we find that the Chow Dynasty exceeded its two previous dynasties in cultural development, particularly in a very well cultivated propriety. The latter is called Li 礼 in Chinese and

has no exact equivalent in English. It is variously translated as “mores” or “rites”. It is something like a gentleman’s code but much more than that, the cultivation of a godly behaviour, good, beautiful and exuberantly rich both in form and content. The same high aesthetic sense and taste can be seen in the artistic geometrical designs, decorative motives and written words on bronze vessels and musical instruments commonly exhibited in museums of the world today. That the script, Ta Chuan (“2” above) could not be suited to ordinary practical purposes is beyond doubt, but the Hsiao Chuan (“3” above), though much reduced in complexity, was still a very cumbersome though elegant handwriting, one that required no less time in its practice than the others. The chief minister of the Ch’in Dynasty, Li Sse 李斯, who suggested the burning of books and other tyrannical measures, was himself a good scholar and calligrapher in this script, and many stone inscriptions written by him are left to us. He also compiled a lexicon giving only three thousand words in their standardized forms and he called it *The Book of Ts’ang Chieh*. Two other scholars, also high officials of the court, did the same thing; one compiled a dictionary of six chapters and the other, of seven chapters, both making broad references to the Ch’ou Shu. In the beginning of the Han Dynasty (206 B. C. — 220 A. D.) certain unknown schoolmasters combined these three books into a work of fifty-five chapters of sixty words each, calling it also *The Book of Ts’ang Chieh*. This collected edition was later called *The Three Ts’angs Book* 三苍.

Here we need not go into much detail about the ancient lexicography. New dictionaries were compiled thereafter, so that up to the first century B. C. two more volumes were added to that collected work, bringing the total number of words to 7380. It was edited as a single volume and also called *The Three Ts'angs Book*. Other scattered works existed with new words not included therein.

Coming back to the scripts we find that there were eight kinds at the beginning of the Han Dynasty, as follows:

- 1) Ta Ch'uan 大篆 or Major Script, mentioned above, many of which are given in this book as examples of antique scripts.
- 2) Hsiao Ch'uan 小篆 or Minor Script, in which nearly all the words in the second place in the illustrative pages are written.
- 3) Ke Fu 刻符 or the script for engraving on tallies, which were usually made of bamboo and used in the army.
- 4) Ch'ung Shu 虫书 or Worm Script, used especially for writing on banners.
- 5) Mu Yin 摹印 or the script for seals.
- 6) Shu Shu 署书 or Title Script, usually used for writing on envelopes or large title boards.
- 7) Shu Shu 殳书 or the script written and moulded on weapons only.
- 8) Li Shu 隶书, mentioned above.

It is understood that each word could be written in any of

these eight styles, each suited to its purpose. The word is the same though the style may be different. Among these the eighth and the second are still very common nowadays, the first and the fifth are used and studied, but the other four are rarely seen.

It should be noted in passing that the sixth and seventh categories given above are not false repetitions or misprints. In Chinese these two names are written differently and pronounced in different tones though with the same sound, thus causing no confusion. But to any one unfamiliar with this language, these words “shu ... shu ... shu ... shu ...” must sound like someone heaving repeated sighs of despair! Be that as it may, here we meet the tremendous obstacle in latinizing the language, because there are too many words with the same sound and the same tone but with different meanings. They can only be understood without confusion in context and in their written forms. It is a special feature of the Chinese language that different tones are given to a sound, usually a word, in order to enrich the vocabulary, because ultimately the number of linguistic sounds is limited. Since the words are written in a square form, it is easy to put a semicircle at any of the four corners to denote the tone. (These are written counter-clockwise.) A word without any such mark at a corner is read in its normal tone as it is pronounced. This method is undoubtedly unsuitable and impracticable in latinization.

Since the tone of every word must be learned along with its

pronunciation, some device had to be invented to denote it. The method generally used in the past was to put the number 1, 2, 3, 4, or 5 below the word, as is done in this book, a method which can only be used in a dictionary without causing confusion. A comparatively new method employs a straight line, a curve, a downward dash to the left or right placed above the vowel to denote the tones respectively. This is more convenient provided the reader does not confuse these signs with the long or short phonetic marks in English or the *l'accent aigu* and *l'accent grave* in French. On the whole latinization cannot be said to be a complete failure in China, as it helps the student in learning to speak Mandarin and prepares him for learning a European language. Nevertheless, even an expert finds deciphering these latinized words puzzling; and even if one has mastered this system one still remains illiterate in the language. This situation explains also the necessity of the special methods of training mentioned in the Introduction. It must be noted here that in spite of the failure of this movement of latinization, the other movement of abbreviation had a certain success. Ordinary words are written in their abbreviated forms with a lesser number of strokes, and that saves some time in writing. It has given to the written language almost a new physiognomy. However, history shows that oversimplification or abbreviation tends to cause uncertainties or perplexities (especially with regard to the words denoting numbers, which could easily be changed in legal documents) which always necessitated a return

to the more complex forms. Perhaps this will prove to be the case in the future.

In a sense Chinese is a language that appeals more to the visual than to the auditory faculty. Those who have sharp eyes or a natural inclination towards visual forms will find the language easier than those particularly developed in their sense of hearing. Perhaps in Sanskrit the reverse is the case.

In the beginning of the Han Dynasty, there was a law that anyone above the age of seventeen wishing to enter the government service as an official scribe or clerk must be subjected to an examination on 9000 words of Ch'ou Shu, and tested in the correct recognition of words in those eight styles. The best ones were given high offices, but officials who subsequently made mistakes in the words written on public documents and despatches, etc. were censured and impeached by the government. Gradually that law was not so strictly enforced and such examinations were no longer held after about 128 B. C. It was perhaps due to a general decline in the knowledge of the ancient scripts, which was natural since Li Shu (the 8th above) was so commonly used that there was no longer the necessity of such a profound learning. However, a knowledge so intimately connected with the education of the individual as well as the culture of the race was not to be lost, and two Emperors, Hsuan Ti 宣帝 (79—49 B. C.) and Ping Ti 平帝 (1—5 A. D.), both made encouraging revivals of the much degenerated study of etymology. Learned men, official scholars or private savants of

fame were summoned from all over the land to the palace to lecture on this subject, and the best were given prizes. Much lost was recovered and hence *The Three Ts'angs Book* came into being.

Time advanced, studies progressed and knowledge increased. Here we meet the first great master in Chinese philology, Hsu Shên 许慎, who made an invaluable contribution to the culture of the race by compiling a comprehensive etymological dictionary called *Shou Wen Chiai Tsu* 说文解字, which means "Analysis and Explanation of Signs and Words"; henceforth this was held as an authoritative work and it is still used today. Researches in later ages were necessarily based upon this work. Hsu Shên was a highly reputed scholar "whose knowledge in the Five Classics was unequalled", as the slogan of his time claimed. His biography, a brief one, is found in the *History of the Later Han Dynasty* by Fan Yeh (fasc. 69 b.) 范曄后汉书. This work, containing 9353 words with 1143 duplicated forms in fourteen chapters under 540 headings, was finished, as written in its appendix, on New Year's Day in the twelveth year of Yun Yuan 永元 under the reign of Ho Ti 和帝, corresponding to 100 A.D. It was offered to the imperial court by his son Hsu Chun 许冲 on the first of the ninth month, according to the Chinese calendar, in 121 A.D. Hsu Chun was granted an audience with the Emperor Ho Ti on the 20th of the same month, and as a token of appreciation for the offering he was rewarded with forty bundles of fine cloth with the order

that no further expression of gratitude need be made. This work was then preserved in the Imperial Library, an act of great honour to the scholar, and handed down through generations and generations to the present day.

What we call the introduction to a book was normally placed at the end in ancient times as the appendix, usually summarizing in brief what was contained in the book along with the intention and purpose of the author. Thus Hsu Shên's Introduction stands separately as one fascicle and so, with the main work of fourteen chapters, the book is considered to consist of fifteen chapters. The main work, including annotations and explanations, contains 133,441 words, so a "small" learning in the Chow Dynasty had become a "great" learning by the time of the Han Dynasty. But we must not forget that before Hsu's time many centuries had passed, and his interpretations, though based upon the traditional orthodox learning of his time, could not be entirely free from error, as brought to light by scholars in later generations. Among the many commentaries on his work, we need only take the two latest into consideration: one by Tuan Yue Tsai 段玉裁, and the other by Kuei Fu 桂馥, both brilliant philologists who lived from the end of the 18th to the beginning of the 19th century. The latter devoted nearly forty years to this work and the former more than thirty; in other words, each spent his whole life's energy on it. It is interesting to note that although both lived in the same period and worked on the same subject, they neither knew each other

nor did they ever see each other's work. This is understandable because Kuei Fu spent most of his lifetime in the southwestern province of Yunan, thus somewhat isolated from the general or central academic field. Both works are now being used, and it would be unwise to try to judge which is more valuable. We can only say that both are equally great, and if any difference is to be found, it is only that Tuan's *Annotations* placed more emphasis on phonetics, while Kuei's *Elucidations* gave a comparatively broader treatment to meaning.

In about the same period works of other philologists followed, such as those of Nyu Hsu Yue, 钮树玉; Hsu Cheng Ching, 徐承庆; Wang Yuen, 王筠; Li Fu Sen, 李富孙; Miao Kuei, 苗夔, in which new discoveries were made, and the mistakes of their forerunners corrected; but their main contribution was in the field of phonology, in categorizing the ancient sounds according to different rhymes. The seventeen categories formulated by Tuan, based upon Ku Ting Ling's ten categories, were gradually enlarged and developed into twenty-one; that is to say, the division became more and more exact and precise. These twenty-one categories still stand as they were and studies have extended to the so-called "tendency of sound" 声势, explaining certain facts in ancient phonology which Tuan and his contemporaries could not explain. Apart from this not much progress has been made in this field during the past fifty years.

Besides these works on Hsu's etymology there is another major reference book to be consulted, upon which the present

book is based. It is *Shou Wen T'ung Hsun Ting Sheng* 说文通训定声 or *Etymology—Generalized Explanations and Standardized Pronunciations* by Chu Tsun Sheng 朱骏声(1788—1858 A. D.). In the preface to this book the author stated that ten years had been spent and as yet it was still only a draft to be finished. In 1833 he gave a general idea of the framework of the book, saying that he wrote the preface previous to its completion lest it could never be finished. However, its fate was not so tragic, for we find in his biography that this book together with his other works was offered to the king in 1851. In phonetics he followed T'uan's *Annotations*, yet he formed a special system of his own, and in the meaning and formation of words he also made numerous minor discoveries. In the order of arrangement by separate combinations of the six categories and in the explanations of words according to the six principles, which will be treated in the next chapter, he differed from Hsu Shên, and he elucidated many doubts and obscurities. This dictionary is still commonly used nowadays by advanced scholars, and less often by beginners.

Now a general question may be asked: Since the Chinese language is so difficult, and students have already enough to do in memorizing so much of its vocabulary, why should they be burdened with ancient forms of the same words, not commonly used or even recognized by the common people? This involves the question of the usefulness of etymology in general. The answer to this can be given from diverse viewpoints. First of all,

the so-called Minor Scripts given here have not entirely fallen out of use today, as they are found everywhere and especially on personal seals. Every citizen in China carries a seal with him as did the ancient Babylonians, and a seal impressed on any document takes the place of one's signature, for a signature can easily be simulated, while a seal cannot. This is from a practical point of view. In the second place, without having a right knowledge of these principles (*vide* Chapter II)—especially the fifth and the sixth which must be learned afterwards—ancient texts can scarcely be read, let alone understood.

Generally speaking, the use or necessity of any branch of established knowledge in the academic field is never questioned. But when knowledge has ramified and grown to such unmanageable proportions that it has somehow to be curtailed, then doubts arise as to the use of certain specific divisions or subdivisions. Indeed, special studies in diverse subjects of ancient philology have often been considered excessive, but the contributions of etymology to cultural history can never be disputed. In the present case this much increased knowledge helps not only to illuminate the language learned, but to a great extent it helps one to commit it to memory in a more rational way.

This can be illustrated by tracing the derivation of a few English words. The word 'omnibus' is a combined form of the Latin 'omnis', meaning 'all', with the usual ending 'ibus'. In modern English it denotes a vehicle on the streets and it is

further abbreviated into 'bus'. If the Latin original is learned, the meaning 'for all' is very clear to the student. He would appreciate the ingenuity of taking this word to denote such an object, and to commit it to memory would be effortless. Another example may be found in the word 'restive', which is often used incorrectly in place of 'restless'. How did it come into being? When it is understood that this word usually refers to horses, then its sense of 'refractory' or 'rejecting control' becomes clear, hence the interchange in the usage. Moreover, to understand the endless -logies, -sophies, -graphies, -pathies etc., in the modern world, one must know some Latin and Greek. Why should we not penetrate deep into the roots or stems or radicals of the old forms and constructions of Chinese, in order to secure some assured knowledge in a more rationalized way? When a puzzle has been solved, there will be a great intellectual satisfaction, and the mind will in that case be instantly enlightened; what then is the need of cramming and hard work in memorization?

With regard to the question of being burdensome, it is a different thing. Do we actually feel a burden when we learn, in addition to the word 'Christ', its Latin form 'Christus' and the Greek forms 'chreo-' and 'christos'? Yet the examples given in this book are only the antique forms of the same words of the same language. Unfortunately not every word now used can be traced to its origin so satisfactorily. Many non-orthodox explanations have arisen out of imagination, and they must be

discarded. ①

Next to the column of Minor Script in this book are the words of the written language now daily used. They had this as their common source, but they were more directly derived from Li Shu, a style showing only slight variations, in which there were many so-called "vulgar forms". Just as there are colloquial expressions in the spoken language, so there are also unrefined forms in the written language. Most of them we cannot explain. Apart from these, there is another running style of writing called Ts'ao Shu 草书, also commonly used nowadays but rarely printed; it is still more difficult to recognize or to decipher unless one has undergone training in this script. It must have had another origin, probably Li Shu, which we cannot definitely ascertain, and it also took its standardized shape from the beginning of the Han Dynasty. One of the two styles of Japanese letters must have taken its inspiration from this source, since it shows a great resemblance to it, just as Japanese culture was almost entirely derived from its Chinese source in ancient times. Japan has now many fine calligraphists of this style whose writings we highly appreciate and admire, but since

① In the introduction to an English translation of *Śatapatha-Brahmana*, a Chinese word 宿 meaning 'to dwell' was etymologically explained as 'a house capable of accommodating a hundred persons'. The writer must have taken it from a source unknown to us. In the ancient script it was written differently. The lower portion of the word indicates only the sound and it is the Archaic form of the word 夙, which is to be found in Hsu's Dictionary. See also 经义述闻十九下 That its lower right portion shows a 'mattress' with 'a man' sleeping on it is a modern explanation. cf. Pl. III. No. 13.

this is included in the field of art, we need not bring it into discussion. We shall discuss only the Hsiao Ch'uan, and the Proper Script 楷书 now used in writing and printing which must have originated in the Han Dynasty at about the same time, viz. , in the second century before Christ.

II

Three elements constitute the formation of Chinese words: first the form, next the sound, and third the meaning. From the traditional point of view, the form must be pleasing to the eyes, the sound must be pleasant to the ears, and the meaning must be expressive of the most subtle ideas and feelings that can appeal delightfully both to mind and heart. In the Indo-European languages the first element does not play so important a part as in Chinese, for the possibilities of variation in penmanship are still limited to the forming of letters and the style of writing them, while in Chinese each word has its proper and exact form and if not written precisely in that definite form, it is usually a mistake. The other two elements are more or less the same in all languages.

In Hsu Shên's work, six principles used in the Chow Dynasty for teaching the language were given, defined and elucidated as follows:

1) Indicatives;

defined as "words recognizable at the first glance

and the idea understood upon observation”.

2) Pictographs:

defined as “words formed by drawing the object, and curved lines are made according to the thing itself”.

3) Harmonics:

defined as “words formed with the fact taken as an appellation, and the sound harmonized in a similitude”.

4) Ideatives:

defined as “words formed through a combination of diverse elements of different categories with the meaning seen in the compound”.

5) Transmissives:

defined as “by the establishment of groups under one heading, words in the same idea are mutually receptive”.

6) Borrowed Words: ①

defined as “words taken in accord with the sound, entrusted with the meaning where the original word is lacking”.

It must be noted here that these terms are close to the originals but not identical, since that can never be. Since the seventeenth century European scholars have been studying Chinese

① The term. tech. for “borrowed word” is perhaps “loan word”, which denotes a word taken from another language, but this means a word taken from the same language.

and they might have translated these technical terms differently. However, the substance must be the same because all have been taken from the same source.

Generally speaking, all Chinese words can be defined as 'ideatives' if we take the word 'idea' in the Platonic sense, or all as "indicatives", since each word must mean something and thus indicate something. But here we need not delve so much into philosophy as into etymology, leaving a broad margin for further corrections because of the antiquated, cryptic terminology and also because of the discrepancy between the construction of the western languages and this oriental one. ①

Let us first look superficially into the arrangement of these six groups or categories. We must suppose that the indicatives preceded the pictographs mainly because of their simplicity. But from the anthropological point of view, pictographs must have been formed first, since the figures were simply drawn or designed from the natural objects, in either complicated or abbreviated forms, in whatever perspective. Indicatives must have come next, because in a sense they were a step advanced, for there must have been the thing indicated and the indicator. Every child draws pictures, but he does not make an indication of anything. Combining the signs of these two categories together, words—mostly ideatives—were formed. A sign is also

① Nowadays certain scholars disagree as to the classification of some words in these six categories, but they do not dispute the definitions of those words.

a word but, etymologically speaking, there is a difference, as signs are mostly simple and symbolic, serving as elements of complicated words. Yet even with the large vocabulary formed by these three groups there was still an insufficiency of words, and new words had to be formed. So the sounds of all these three categories were taken and combined with the different forms in a great complexity and multiplication, and from this the harmonic words came into existence, amounting to nine-tenths of all Chinese words. The method of making words ended there. It is generally understood that sound comes after form or shape, and so the harmonics occupy the third place, even though, if we followed strictly this line of development, they would be placed in the fourth. Furthermore, in the usage of words, two more devices were employed: transmission (5th), in order to bring forth new ideas, and borrowing (6th) in order to consummate the changes of sound. Hence there was no longer any shortage of words or any inconvenience in usage.

These principles stand separately but are also to a certain extent related to each other; by correlation, the richness of compounded single words is increased. We find apart from

pure indicatives, also
pictographs cum indicatives,
ideatives cum indicatives,^① and
pure harmonics, and

① This item is merged into Ideatives in this book.

harmonics cum indicatives, and apart from
pure pictographs, there were also
harmonics cum pictographs,
ideatives cum pictographs, and
ideatives cum harmonics cum pictographs, and among
ideatives, there were also
harmonics cum ideatives.

The first four categories of the six are clear enough and their examples will be given as they are treated separately afterwards, but with regard to the fifth, scholars are not agreed in their explanations. The original definition given by Hsu Shên remains very obscure, nor do the two words given as examples, K'ao 考 and Lao 老, both meaning 'old' enlighten us further. The term "transmissive" is used here simply because there is no better; the exact English equivalent is lacking. The term is a compound of two words: Chuan 转 meaning 'to turn around', and Chu 注, meaning 'water flowing' or 'to pour water into'. But what is meant by "group" and "one heading"? Does the "heading" mean the heading in Hsu Shên's Dictionary? Could the people of the Chow dynasty have used the headings of a dictionary one thousand years later? And above all, what is meant by "mutually receptive"?

One explanation makes the thing more complicated. It divides the "headings" into two groups: one group of words taking sound as its basis and another taking meaning as its basis. Besides, there arises another group of "exchangeable words

with special sounds", and another group of "exchangeable words with special meanings". This theory utterly lacks support; and mixed with "vulgar words" of later styles, it brings this enigma into greater confusion. Yet this was advocated by Cheng Ts'iao 郑樵 (1104-1162 A.D.), otherwise a great compiler of an encyclopaedia.

Another explanation takes the idea of "transmissive" as "mutually receptive", meaning simply "mutually explicative". In Erh Ya 尔雅, an ancient dictionary, one meaning could be represented by as many as forty words, showing the way of "transmission". Thus one word used in diverse senses is a "borrowed word", while diverse words used in one sense are "transmissives"; in other words, "transmissives" are synonyms. This theory by itself is a sound one, not mentioned by anyone precedent to its author. But its weak point is that if one word is taught as synonymous with another, or vice versa, they are understood as "mutually explicative" indeed, but they need not form a separate category. Many synonyms cannot be grouped under one heading from the viewpoint of word construction. Furthermore, if words having more than one meaning can be mutually explicative only in one meaning, just as two or more polygons can only coincide with each other on one of their sides, how can they be successfully grouped under one "heading"? If Erh Ya is taken merely as a book of "transmissives", then many "borrowed words" included therein must be taken as the same, and there will be no distinction between these two

categories. Yet this was the theory founded by Tai Chen 戴震 (1723–1777 A.D.).

Another explanation based on the previous one but more or less modified confines “transmissives” merely to the field of meaning (with the form and sound excluded) and holds that it is only the meaning that can be transmitted. The headings and groupings must be taken as those found in Hsu Shên's Dictionary. By establishing one word as a heading, e. g. Lao 老 ‘old’, other words meaning ‘old’ are grouped under it. This explanation seems to be nearer to the truth and is made by Chiang Shêng 江声 (1721–1799 A.D.), a noted phonologist.

It is worthwhile to treat these two categories here a bit more broadly, since they will not be discussed afterwards. We must admit that during the Han Dynasty, in Hsu Shên's time, the original idea of those six principles had already become antiquated and somewhat obliterated, and it is no wonder that Hsu Shên should have somehow misunderstood it. According to Chu Tsun Sheng (mentioned above) it can be briefly explained in this way: a word without changing its form yet with its meaning extended for another application is called a “transmissive”, or to express this in another way, if a word has its meaning extended and is so changed into another sense — but not many words are forced into one meaning and grouped as synonyms—the term “transmissive” is used. “Borrowed words” then have nothing to do with the original meaning, but they are adopted because of the identity of pronunciation. If one idea can

go through several words, these are “transmissive”; if due to the sameness of one sound several words are used in a certain sense, these are “borrowed words”. A “transmissive” is the original word with its original meaning, yet by “turning” or “going around” it is used in another sense with the word unchanged. A “borrowed word” is a different original word with a different original meaning, but without any extension of “turning around” it is used as a substitute for another word with the sound unchanged. It is through the “borrowed words” that ancient phonology can be studied because several words were used as one, owing to the sameness or likeness of the sound. By “transmissive”, in which the word remained unchanged, yet the meaning was extended—so to say “turned around”—there could be unformed or unshaped words, saving the trouble of coding new words. In later ages the so-called “vulgar words” were substituted, viz., words formed without being based upon these six principles.

This explanation clarifies much of the ancient obscurity; even then, we need not take it as final. Our modern scholar Chang Tai Yen, 章太炎 (died in 1936), a famous writer, historian, phonologist and a great master in Sinology in general, formulated another theory; he held that the last two categories pertained also to the field of the “formation of words”. By both alliteration and repeated rhyme in “turning around” or extension new words were formed, and these were the “transmissives”. When words had become too numerous, restrictions

were made by using words of identical sound and similar idea to substitute for each other without forming new words; these were then the “borrowed” ones. This theory is not entirely satisfactory in so far as it would enlarge both items to an unlimited extent, and the multiple ramifications and spontaneous growth, change, shaping and re-shaping of the language would be seen as quite arbitrary and controlled, which could not be the fact. Even if the fifth category could be explained in this way, the sixth could not, as can obviously be seen from his own explanation.

In Hsu Shên's Dictionary, not many words of the fifth group were given, words of the sixth group being much more numerous. Among the latter, several rules could be deduced:

- a) Words were borrowed through the identity in sound or, to put it another way, words of different forms with the same pronunciation could be substituted.
- b) Words were borrowed through the identity of rhyme, or monosyllables with the same vowels or diphthongs were capable of being borrowed.
- c) Words were borrowed because of alliteration or identity in consonants at the beginning; this is the least understood one.

- d) Words were borrowed through combination, or two words were written as one in accordance with the sound.

On the whole, a clear understanding of these last two principles presupposes a fairly good knowledge of ancient Chinese texts or, at any rate, the mastery of a good number of words. So among the six principles only the first four are illustrated below with subdivisions, though occasionally here and there something of the fifth category is explained.

In conclusion it can be said that all that has been mentioned above and the words given below are among the essentials of the Chinese language, and, without this basic knowledge it would be impossible to understand the language at all. Only equipped with such a basic knowledge can one proceed with the general research work. The method of studying the Chinese language has always been a scientific one, and the same way of scientific research is open to all, whether Westerners or Easterners.

In the following chapters various categories of words are presented. The first word in each group is the modern type-script, which is used in all printing work — for newspapers, journals, books, etc. The second one is the form of the word in the Minor Script (Hsiao Ch'uan), discussed in Chapter 2. The third is the word as it is written today. The pronunciation of each word has been denoted both by the Chinese phonetic

signs, which constitute the fourth item, and by the latinized transliteration. A brief explanation in English is also given.

Some antique forms of the same word, dating from the dawn of Chinese civilisation to about the middle of the third century B. C. , as given in the book , *A Comprehensive Study of the Six Principles* by the scholar Ming Yue Wu (written in 1661 A. D. and edited and published in 1720 A. D.) are also added in some cases. Some of these words are written in the Archaic style and some are in the Major Script; in both several different forms of the same word might exist. Others have been taken from the category in the Archaic style which was called the "Peculiar Words". These various forms are placed below some words and numbered a, b, c, etc. They were gathered from diverse sources, such as old bronze pieces, bamboo slips, ancient texts (like that of Lao-tse), seals etc. Only those forms which help clarify the evolution of the written word, which illustrate the possibilities in the change of a word or its historical development, are shown here. A word may have ten or twenty or more different antique forms; only the ones that best show the possibilities of variation have been chosen. Antique forms with dubious interpretations, or those which are of other origins, have been discarded. The antique forms that were gathered from seals of the Han Dynasty which, though not entirely baseless, could have been created out of the imagination of the people of that period, and which were mainly done for artistic purposes, have not been adopted. The serial number of each word

has no special significance; it is given merely for the convenience of reference.

I

Indicatives

Hsu Shên's definition of this category is

Words "recognizable at first glance and the idea understandable upon observation".

The term literally means "to point to the fact"

What is indicated is an abstraction, a feature or movement without any definite objective form. The two words given as examples by Hsu Shên, meaning 'above' and 'below', clearly show this idea. Since both are relative to each other, a horizontal line of demarcation is drawn, and the idea of 'above' or 'below' is understood.

It must be noted here that simple signs that have no explanations are included in this category, such as the cardinal numbers from four to ten. A certain sign, usually a very simple one, was used to indicate a certain number, with no other significance. Artificial explanations based upon a theory of "words harmonic in sound may be analogous in meaning" which arose at a much later date are here discarded; otherwise the traditional explanation is given here for every word. We note here only 25 pure indicatives.

一

1

— — —

 I_5 **One;****unity, unification; to unify, to unite;****first, same, uniform**

二

2

= 二 儿

 Erh_3 **Two;****to repeat, to divide into two, to repair;****second, double**

Marked below a word, usually on the right side, it denotes the repetition of the word.

三

3

= 三 分

 San_2 **Three; to treble; thrice**

///

The three antique forms are more complicated. The sign on the right is a later addition (see II. 94) which serves to add weight and importance to the all too simple abstract line. Although it indicates the sound of the first word only, its use in the formation of the second and third words followed naturally. These three forms are found today in the modern written script, and used most commonly in the commercial field.

上

4

Shang₄

**Above, to ascend,
best, to esteem, to exalt**

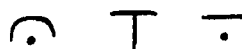
In the Archaic script, the longer line below is the horizon, and the shorter line above indicates anything above it, hence the idea of 'above'. The bottom line was sometimes written as a curve; the top line was sometimes written vertically or as a dot, as illustrated here.

下

5


Hsia_{3,4}

**Beneath, below, inferior;
to descend, to put down, to lower**



The explanation for this word and its variations is the reverse of the one for the word above.

王

6


Wang_{2,4}



A prince or king



The three lines represent Heaven, Earth, and Man in between. The one whose virtue pierces through these three planes is the king. The word was also written sideways in antique script.

示

7

Shih₄




**To manifest, to show;
things connected with God**



The three downward strokes represent the rays of the sun, the moon and the stars radiating from 'above'. It was also written using one less stroke.

工

8




Kung₁

Work, craft, technique




The three lines represent the sides of the triangle used in technical drawing. It is highly probable that the T-square was also used then.

土

9

土 土 𡗗

T'u₃

Earth, soil

土 土

The ground and the soil are indicated by two lines with a plant springing forth in a vertical line. The top line was also written as a dot or as two sloping lines.

入

10

入 入 𡗗

Ju₅ (ruh)

To enter, to put in

A plant striking roots in the soil is shown.

干

11

干 干 𡗗

Kan₁

To oppose, to obstruct, to offend

This is an inversion of the previous word. The short line indicates the obstruction or the thing entered into.

四

12

Ssu₄

Four



The pictograph in “a” shows how the word was written in the Major Script. The lines were also drawn sloping downwards.

五

13

Wu₃

Five



There are five cosmic movements governing the universe (wrongly understood as the five elements) — metal, wood, fire, water, and earth. They are created by the conjunction of the two basic principles, Yin and

Yang, represented here by two lines crossing. From this came the idea of five. This was the orthodox explanation given by Hsu Shên in the Han Dynasty. However, in the opinion of the present writer, the lines originally indicated simply the four directions plus the central point, hence five. The traditional explanation seems a bit contrived.

六

14

*Lu₅***Six**

七

15

*Ch'i₅***Seven**

八

16

*Pa₅***Eight**

In a higher sense, it means "to divide" because the sign

shows a separation.

九

17

九 九 $\frac{4}{\text{又}}$

*Chiu*₃

Nine

十

18

十 十 尸

*Shih*₅

Ten



The traditional explanation is that the lines indicate the eight directions plus the directions “top” and “bottom” — hence ten.

丿

19

丿 丿 $\frac{2}{\text{又}}$

*Pi*₃

A twist to the left

\

20

ㄣ ㄣ ㄣ

Fu₅

A twist to the right

ㄣ

21

ㄣ ㄣ -

Yih₄

To draw, to pull

\

22

ㄣ ㄣ -

Yih₅

To flow

ㄣ

23

ㄣ ㄣ ㄣ


Kao₁

To check

A current of air going upward checked by something above is shown.



24


*Ho_{1,2}***To exhale, to breathe out**

The form is the reverse of No. 23, and the meaning is the opposite — the exhalation is unhampered.



25


*Yin₃***To hide**

The corner denotes a hiding place.

II

Pictographs

The principle of the formation of pictographs is a very simple one. The definition given by Hsu Shên is easily understandable; a direct and literal translation of it runs as follows:

Words are formed "by drawing the object, and curved lines are made according to the thing itself".

In other words, objects are pictured as they are, giving the most essential form in the minimum number of strokes. A word for "bird" is drawn in the form of a bird, and a word for "fish" is in the form of a fish, etc. But the picture sketched is sometimes the appearance as seen from above or from behind or from the side. In antique scripts, the objects are more realistically represented.

The words given as examples here are the most common ones but the order, for the convenience of beginners, is arranged in a different manner from that of Hsu Shên's Dictionary. Only 160 words are presented here.

日

1

*Jih₅***Sun**

In Archaic Script this word is like the ancient Brahmi letter “tha”, a circle with a dot in the center, as shown in “a”. In another form (“d”), four lines are drawn representing the rays of the sun. The origin of the forms in “b” and “c” requires research.

月

2

*Yüeh₅***Moon**

The antique forms show the full moon and the crescent moon. The form given above comes from “b”. “D” is an abbreviated version of “b”.

云
(雲)

云 云 云

2

Yün₂

Clouds

a  b 

In the antique forms the “cloud” is drawn more realistically. “A” is from the Archaic Script. In “b” one sees how the word for “above” was added later. In the modern written word given in parentheses the word for “rain” is added on top of the word for “cloud”.

气

气 气 气

4

Ch'i₄

Breath, air

Currents of moving air are shown.

雨

雨 雨 雨

5

yü₃

Rain



The top line indicates the sky, with drops of rain falling from the cloud. In the antique script the picture is very clear.

<

6



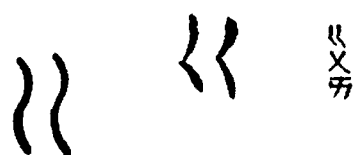
Ch'üen₃

A small drain between fields

A picture of water flowing is given.

<<

7



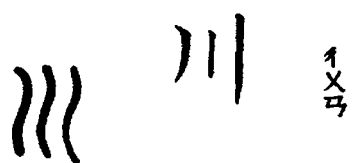
Kuai₄

A small stream, a drain enlarged

The current of water is doubled.

川

8



Ch'uan₂

A large stream, a river

The current is tripled.

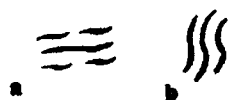
水

9



*Shui*₃

Water



Again, a picture of flowing water. "A" is the same form drawn horizontally. "B" is very similar to 8 above.

冰

10



*Ping*₂

Ice, icicles



"A" is another antique form, the upper portion retaining the same form as given above, which represents the cracks of ice. The origin of the lower portion is unknown.

永

11

*Yung₃***Perpetual, long, eternal**

The idea of “eternal” was drawn from the everflowing water of a river. In the antique forms, water is shown flowing or falling from a cliff. In “b” the empty portion is to be read. It is the same as the form given above, with the central line omitted.

泉

12

*Ts'uan₂***A fountain or spring**

This is the picture of water flowing from a height. In “b” the word for “water” is written on top. “A” is a more abstract representation of the same idea.

火

13

*Huo*₃

Fire

Fire flaming upwards is pictured. In "a" the smoke coming out of the fire is added.

山

14

*Shan*₂

A mountain, a hill

In "a" and "b" the picture is clear. The vertical lines in "b" represent pinnacles or great height.

厂

15

*Han*₂

A mountain cliff under which men could live

石

16

Shih₅

Stone, rock

A "stone" is drawn under the cliff. "A" is an antique form found on bamboo slips. The words from the bamboo slips have all been taken from the book *Bamboo Tablets*, compiled by Ko Chung Shu of the Sung Dynasty.

自

17

(堆)

Tui₁

A heap, a pile, a mass, to heap up

Heaps of earth under a cliff or a small hill are pictured. In both 17 and 18 the pictures are to be viewed from the side.

阜

18

*Fiu₄*

A mound; abundant; to accumulate



Earth mounds or a large piece of land overshadowed by a cliff are shown.

厽

19

*Lei₂*

To heap up

Heaps of earth for building are shown.

田

20

*T'ien₂*

A rice field, a grain field



The crosspaths within the field indicate the meaning of the form. In "a" and "b" the same form is given with the addition of the growing rice plant.

口

21



Wei₁

An enclosure, circumference; to surround

回

22



Hui₁

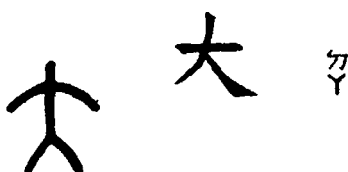
To return, to recoil



In "a" the recoil is better seen. Both this one and the form above are common designs on ancient bronzes.

大

23



Ta₄

Great, big, full-grown

The frontal view of a full-grown man is shown.

人

24

*Jên*₁

Man



The antique forms show the side view of a man bending.

目

25

*Mu*₅

The eyes



The word above is drawn vertically. "A", from the Major Script, shows the eye still in its natural form. "B" is to be also viewed from the side.

耳

26

耳 儿

Ērh₃

The ear

耳 耳

“A” and “b” are both simple drawings of the ear, with the hairline and the line of the jawbone indicated.

囟

27

囟 囟 𠂔

Hsin₄

The top of the head, the skull

A tuft of hair is seen on top of the head.

自

28

自 自 𠂔

Tsū₄

Self

自 自

This word was originally a picture of the nose. People usually point to their noses when they refer to themselves. "A" and "b" are similar drawings.

口

29

*K'ou₃*

The mouth, an opening



"A" is more abstract, the vertical line being the cleft of the chin. "B" is more realistic.

牙

30

*Ya₂*

A tooth or teeth, the molars



In "b" there is a double picture — one of a tooth, on top, and one of the mouth with teeth, below. Both "a" and "b" are from the Archaic Script.



亦

31




I₅

And, also, likewise

This word is now used as an expletive. Originally it meant "armpits", which are indicated by two lines or as in "b" by two dots.

首

32




Shou₃

The head; chief



Hair is seen on top of the head. "A" is the same form without the hair.

面

33




Mien₄

The face



A frontal view of the face is shown.

而

34

而 而 儿

Ērh₁

And, and yet, but



This word is now used as an expletive. Originally it meant “mustaches”, as drawn. “A” is another version.

井

35

井 井 广
马

Nien₂

Whiskers

臣

36

(頤)

臣 臣 一

I₁

The chin, the jaws



The lower part is drawn; the picture is to be viewed from the left side.

尸

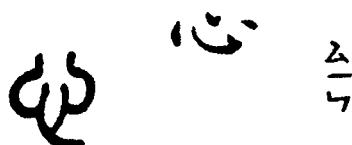
37

*Shih₁*

A man leaning on a table who impersonates the dead at a sacrifice; a corpse

心

38

*Hsin₂***The heart**

Notice how in "b" and "c" the round form gradually changed into the long form, now used as a classifier.

"A" is from the Archaic Script.

手

39

*Shou₃*

The hand



39a

又
(有)



又

Yu_{3, 4}

And, also, again, in addition to
(used as an expletive)

The form for Yu in the Archaic Script originally meant “the hand”. It was the abbreviated form of Shou and was used in the formation of other words. Yu also meant “the right side”. The modern printed form of Yu given in parentheses is always used in the classics instead of the first form given.

又

40



又

Ch'a₂

To interlace the fingers; a fork



In “a” the picture of two hands interlacing is very clear.

爪

𠂇 𠂇

41

Ts'ao₃

The nails on the fingers and toes;
to scratch

𠂇 𠂇

吕

呂 𠂇

42

Lü₃

The spine, the vertebrae

𠂇

"A" is from the Archaic Script, a drawing of two vertebrae.

要
(腰)

要 𠂇

43

Yao_{2, 4}

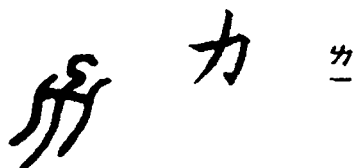
The waist, the loins, the middle



The picture shows the hands resting on the waist, arms akimbo.

力

44

Li₅

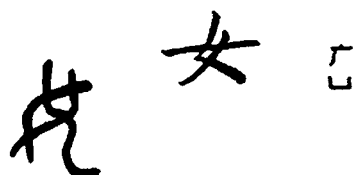
Strength, energy, power



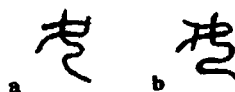
This is a picture of the muscles in tension, thus strength. "A" is from the Archaic Script.

女

45

Nü₃

A girl, a daughter, a woman



"A" and "b" show the side view of a woman kneeling.

母

46

*Mu*₃

A mother

Two lines indicating the two breasts are added to the form for “Nü”. The antique forms shown in “a” and “b” are similar.

儿

47

*Erh*₁

A son, a child

The open space in the upper portion of the word indicates that the fontanel of the head has not yet grown together. The lower portion is the word for “man” in Archaic Script.

貌

48

*Mao₄***Appearance, bearing**

The head and face are indicated on top of the word for “man”.

子

49

*Tzu₃***A child, a son**

The original picture was of a baby wrapped in cloth, with the head and two arms shown. This can be seen above and in “a” and “c” “D” is in profile. The wavy lines above the figure in “a” and “b” represent the hair. The others are simple pictographs.

乃

50

*Nai₃***Then, and also**

(used as a conjunctive and disjunctive particle)



The lines curved downward represent difficulty in exhalation; this indicates a difficulty in speech.

𠂔

51



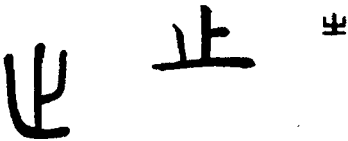
Ch'ih₅

To step (with the left foot)

The thigh, leg and foot in motion are shown.

止

52



Chih₃

To stop; foundation

This is a picture of the toes. Three lines mean five as in the words for "left" and "right".

交

53



Chiao₂

To join, to commit to,
to deliver, to hand to



The picture of the crossed legs of a man gives the idea of "being joined"; the other meanings followed from this. "A" is a Peculiar Word.

文

54



Wen₁

To decorate;
ornamental signs; designs, literature



The pictograph shows crosslines, a type of decorative design. This word gradually came to mean every beautiful manifestation in the universe, to include all aspects of manifested order and harmony, created either by man or by God.

包

55



Pao₂

A parcel; to wrap, to include

This is a picture of a man embracing something.

贯



《说文》

56



Kuan₁

To go through, to string on



The long horizontal line is the string piercing a precious gem. "A" is a similar Archaic form. The upper portion of the modern written word is derived from the form above.

串



《说文》

Ch'uan

To string together, to connect

Ch'uan was originally pronounced as Kuan, but it is now a separate word with the same meaning.

57

串

1
𠂔*Ch'an*₃**Forks for roasting meat**

This word is derived from 56, Ch'uan. In this case the lines represent the fork and the squares the meat it holds.

丰

58

𠂔

丰

4
𠂔*Chiai*_{3, 5}

**A piece of wood or bamboo on which
cuts were made for recording things before
the invention of words in primitive times**

The long vertical line represents the wood or bamboo.
(Hsu's explanation has been discarded.)

卜

59

卜

卜

𠂔

*Pu*₅**To divine (by means of a tortoise shell)**

The vertical line represents the shell, and the short line on the right the tiny flame with which a small portion of the shell was scorched. The cracks were read for augurs. The sound of the shell cracking was like "Pu".

丁

60



Ting₂

An individual



This is the picture of a nail.

61

匚



Fang₂

A container



The bottom of the container is to the left. "A" is from the Major Script.

曲

62

*Ch'ü₅***Crooked, bent**

A hollow container is shown. “A” is from the Archaic Script.

米

63

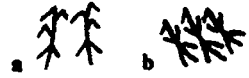
*Mi₃***Hulled rice, uncooked rice**

“A” is a design which was used on the robes of the noble classes, meaning “rice”.

禾

64

*O₂***Growing grain**



The plant is shown with an ear bending to the left. "A" and "b" are antique forms taken from ancient bronzes, showing the growing plants.

斗

65

Tou₃

A dry measure,
Standardized at 316 cubic inches



The form above and "a" both show the measure with a handle.

升

66

Sheng₂

A measure of 31.6 cubic inches,
1/10 of a "Tou"



白

67

*Chiu₄***A mortar**

The form above shows a simple picture of a mortar with rice inside. "A" is a Peculiar Word, a similar picture.

皿

68

*Ming₃***A utensil, a vessel (for rice, etc.)**

豆

69

*Tou₄*

**A sacrificial vessel made of wood,
bronze, or porcelain, for holding meat**



The line on top in the form above is the cover of the

vessel.

缶

70



Hou₃

A vessel for containing liquid



The exact shape of the vessel with the lid on top is drawn in the form above. "A" is the picture of a more primitive vessel, without a neck or cover.

鬲

71



Li₅

A large cauldron



The form above shows a cauldron with decorative designs and three legs. The lower portion does not represent legs but a container for the fire. "C" is a Peculiar Word. "C" and "d" show a different type of vessel.

𩰫

72



𩰫

Ch'ang₄

Sacrificial spirits made by fermenting millet
(or rice, as seen in the vessel) and fragrant herbs



The short ladle used is drawn on the bottom of the word. "B" is from the Major Script.

壺

73



壺

Hu₁

A pot, a jug.



The exact shape of the pot with a lid on top is drawn.
"A" is Archaic Script and "b" is from the Major Script.
All are simple pictures of the word.

鼎

74



鼎

Ting₃

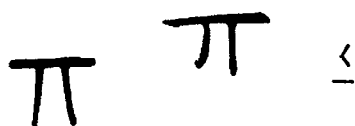
A tripod of bronze with two ears;
a cauldron



Forms "a" and "b" seem to be the more primitive ones.

几

75



Ch'i₁

A bench, a base, a support

76

几



Chi₃

A small table with short legs

77

户



Hu₄

A leaf of a door, a small door

78

门



Mên₁

A door, a gate

This is the previous word doubled.

窗



窗

1
X
无

79

Ch'uang₁



A transom window



"A" is an Archaic form, a very clear picture.

窗



4
L
L

80

Chiung₂

A window on the wall; light

井



井

7
L
L

81

Tsing₃

A well

A bird's eye view of the railings with a pail in the mid-

dle is drawn in the form above.

丹

82

𠂔 丹 𠂔

Tan₁

A pill; cinnabar

a 

The mine pit where the mineral stone is found is pictured. "A" was taken from the bamboo slips.

弓

83

弓 弓 𠂔

Kung₁

A bow

a  b 

"A" shows the strung bow; in "b", a Peculiar Word, the bow is not yet strung.

矢

84

矢 矢 尸

Shih₃

An arrow

“A” is from the Archaic Script.

刀

85



*Tao*₂

A knife, a sword

Only the handle and the upper portion have been sketched out.

斤

86



*Chin*₁

An axe

Again, the handle only has been indicated.

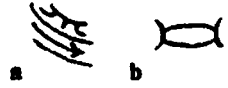
舟

87



*Chou*₂

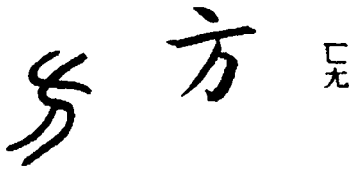
A boat



The boat is drawn vertically. In "a", from the Archaic Script, the arrow perhaps shows the surface of the water. "B" is a view from the top.

方

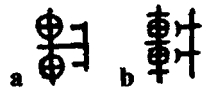
88

*Fang₂***A square**

The drawing originally showed two boats proceeding side by side with only the prows seen.

车

89

*Ch'ê₂***A cart, a barrow**

The picture, drawn vertically, shows the cart from behind, the long vertical line being the axis and the two horizontal lines the wheels. In "a" and "b" the yoke is

drawn above the wheels. "A" is a Peculiar Word.

盾

90

盾 盾 𠂔

*Tun*₃

A helmet to protect the head and eyes,
a buckler

𠂔

"A" is from the Archaic Script.

勺

91

勺 勺 𠂔

*Sho*₅

To ladle out with a spoon; a spoon

The picture is drawn vertically; the short line indicates
the liquid.

爵

92

爵 爵 𠂔

*Tsio*₅

A cup or goblet; a title of nobility

In the upper portion of the form above a cup is drawn with a lid on top, and the words for “spirit” and “hand” are drawn below it; i. e., a wine cup held in the hand. (See II. 39a, 72) “A” is a more abbreviated version of the same form. “B” and “c” are simpler drawings of the object, of an earlier date.

角

93

*Chio*₅**A horn, a corner, an angle**

The word is in the form of a horn. Later on, Chio came to mean a wine cup made in the same form, usually of bronze, with three legs.

弋

94

*I*₅**A sharpened stake; to arrest**

a 𠂇

The vertical line is the stake; the two shorter lines indicate a support or something hanging on the stake. "A" is from the Archaic Script.

戈

95

𠂇 戈 𠂇

Ko₂

A lance; a spear

a 𠂇 b 𠂇 c 𠂇 d 𠂇

This was a certain type of ancient weapon which could pierce as well as hook. "C" is a Peculiar Word. "A", "b", and "d" appeared on ancient bronzes.

矛

96

𠂇 矛 𠂇

Mou₂

A lance, a spear

a 𠂇

This was a long axelike weapon used on a war chariot. In "a", from the Archaic Script, the exact form of the end of the weapon is drawn, with the word Ko (95) added on the right.

马

97

𠂔 𠂔 𠂔

Han₂

The bud of a plant

垂

98

𠂔 垂 𠂔

Ch'ui

To hang down, to let fall

𠂔

The word is a picture of the leaves of a plant hanging down. "A" is a clearer drawing.

瓜

99

𠂔 瓜 𠂔

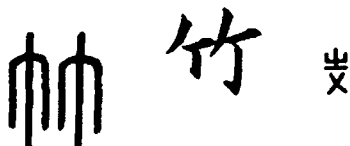
Kua₂

Melons, gourds

This is a picture of a melon with vines extended on both sides.

竹

100

*Chuh₅*

Bamboo



Bamboo leaves are pictured; “a” and “b” are more graphic.

来

101

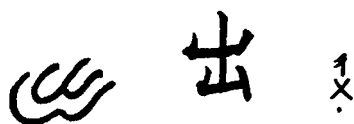
*Lai₁*

To come

This word originally meant “wheat” or “barley”, as drawn here, which were regarded as something that has been given or “come” from Heaven, hence the current meaning.

出

102

Ch'u₅

To come out



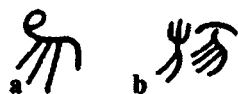
A picture of the plants growing out of the soil was used for this word. Again, "c", which is a Peculiar Word, illustrates how the older forms tended to represent the object more straightforwardly.

勿

103




Fu₅

A banner, a flag; in a hurry



Fu is used also as a negative particle meaning "not" or "do not", an expletive. The origin of the meaning "in a hurry" is probably the same as that of Yen, 104 below.

於

104

Yen₃**To cease, to desist from**



This word is a picture of a hanging banner. In “a” the connection with the post is not broken; one should think of the line on the right as a very high post. In ancient times banners were hung to summon the people together for proclamations or work, therefore they had to “desist from” their ordinary occupations. Their use in emergencies would explain the sense of “in a hurry” for Fu, 103 above.

毛





105

Mao₂

**The hair or the eyebrows of a man;
the hair of an animal, fur, down**

肉

106

𠂔 肉 𠂔

*Ju*₅

Flesh, meat

爪

107

𠂔 爪 𠂔

*Tsao*₃

**The claws of birds or animals;
the nails or fingers of a man**

革

108

𠂔 革 𠂔

*Kê*₅

**To renovate;
hides deprived of hair, leather**

a 𠂔 b 𠂔

In "a" and "b", both Archaic Script, the picture of the animal shorn of its hair with its ribs exposed is drawn. The sense "to renovate" was derived from this original use of the word.

葦

109

葦 葦 𦵏

Keo₂

**Logs piled up
for the building of a house**

予

110

予 予 𠂔

Yü_{1, 3}

To give

𠂔

Giving and taking are represented abstractly

高

111

高 高 𡵓

Kao₂

High, exalted, tall, noble

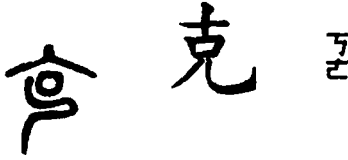
a 𡵓 b 𡵓

The picture of the top story of an elevated structure conveys the idea. “A” is Major Script; “b” is a Peculiar

Word.

克

112


 The image shows the seal script and Archaic script for the character 克. The seal script is on the left, and the Archaic script is on the right.
K'eh₅**To conquer, to be able to; competent**

 The image shows two abbreviated forms of the character 克, labeled 'a' and 'b'. Form 'a' is on the left and form 'b' is on the right.

An abbreviated form of the word for “high” is on top; below is the form of a man’s shoulder. If one shoulders something high he must be “able” or “competent” to do it. “A” is from the Archaic Script and “b” is from the Major Script.

系

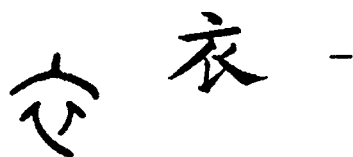
113


 The image shows the seal script and Archaic script for the character 系. The seal script is on the left, and the Archaic script is on the right.
Hsi₄**A series, a system; to tie together**

The picture drawn is of a silk skein with the ends hanging.

衣

114


 I_1

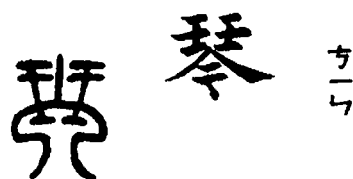
Clothing, overcoat, garment



This is a brief picture of the upper part of a robe.

琴

115


 $Ch'in_2$

A Chinese lute



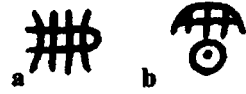
The picture shows the end of the instrument and the tuning pegs.

冊

116


 $Ts'ê_5$

Registers, records



The vertical lines are the bamboo slips used for writing before the invention of paper. The horizontal lines represent the two leather strips binding them together. "B" is a Peculiar Word.

网

117

Wang₃

Network, a net, a web



The drawings represent a fish net. "A" is Archaic Script and "b" is Major Script.

率

118

Suai₅

To collect, to lead

This is the picture of a net for catching birds. The poles on which it is hung are indicated by the vertical lines on

the top and the bottom of the sketch.

𦰩

119

𦰩 𦰩 𠂇

*Po*₄

A basket for collecting refuse,
pushed by a long handle (used by farmers)

𦰩

“A” is a similar picture.

畢

120

畢 畢 𠂇

*Pi*₅

To finish, to conclude

A hunting net for catching rabbits and pheasants is
drawn.

牛

121

牛 牛 𠂇

*Niu*₂

An ox, a cow

This is an abstract sketch of the horns, head, hump, and tail of a cow as it appears from behind.

羊

122

*Yang₂***A sheep, a goat**

The ears and horns, the four feet and tail are sketched.

犬

123

*Ch'üen₃***A dog**

The drawing is made vertically. "A" and "b" are from the Archaic Script and "c" is from the Major Script.

豕

124

Shih₃

A pig, a hog

兔

125

T'u₄

A hare, a rabbit

“A” is from the Major Script.

兕

126

Ssi₃

A rhinoceros

The modern printed word comes from “a”, which is from the Archaic Script.

鼠

127

鼠 尸 乂

Shu₃

A rat, a mouse

鼠

“A” is from the Archaic Script, drawn vertically.

采

128

采 采 各

Pang₄

To distinguish

The picture of the paw of an animal when the toes are spread out expresses the meaning of the word.

豸

129

豸 豸 彳

Ch'ih₄

Reptiles without feet



Originally this was a picture of an animal with long vertebrae moving forward. "B" is a Peculiar Word.

鹿

130

*Lu*₅

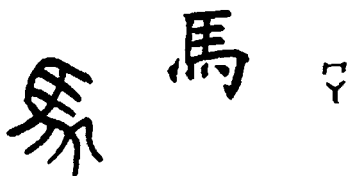
A deer, a stag



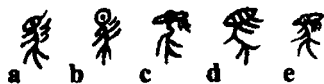
"A" is from the bamboo slips, an abstract picture of the animal.

马

131

*Ma*₃

A horse



Again, the animal is drawn vertically. The mane can be seen flowing out from the upper part of the horse. The

head, body, feet and tail are shown in every picture.
“C” is a Peculiar Word.

为

132

*Wei₁*

To do, to make, to act out



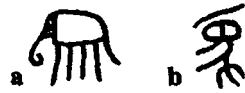
Originally this word meant “a female monkey”, and gives this picture, but this meaning has become obsolete. “B” and “c” are Archaic Script.

象

133

*Siang₄*

An elephant, ivory



“A” is a very clear picture; “b”, Major Script, is drawn vertically. The long trunk indicates the animal.

禹

134




Yü₃

A monkey-like animal




This is the name of the famous founder of the Hsia dynasty, 2205 B. C. "A" and "b" are Peculiar Words.

隹

135




Wei₁

And, only (expletive)





This was originally a picture of a short-tailed bird. "B" and "c" appeared on Shang Dynasty bronzes.

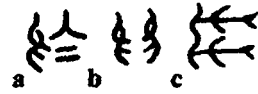
烏

136




Wu₁

A crow or rook



This word is also used as an expletive. All the antique forms are from the Archaic Script. "B" shows two birds sitting and "c" two birds flying together.

鳥

鳥

广
一
幺

137



*Niao*₃

A bird



"A" is from the bamboo slips.

鳥

鳥

厶
一

138



*Hsi*₃

A magpie



"A" is Archaic Script, a clear picture; "b" is from the old bronze vessels.

焉

焉 焉 焉

139

Yen₂

How, why, where?

— a final particle

a 

Originally the word meant “a bird of yellow colour”.
Its present meaning came from the sound. “A” is from
the Archaic Script.

燕

燕 燕 焉

140

Yen₄

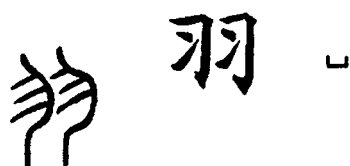
The swallow

a  b 

“A” is Archaic Script; “b” is a form taken from the
bamboo slips. The typical tail is shown in all the draw-
ings.

羽

141



Yü₃

Feathers, wings

飞

142



Fei₁

To fly



This is a picture of the wings spread out in flight. "A" and "b" are more expressive pictures.

迅

143



Hsin₄

Quick, swift

The bird is flying so quickly that the feathers can no longer be seen. This word belongs to the indicatives.

虫
(蟲)

  𧈧

144

Ch'ung₁

A worm

Originally this word meant “a poisonous snake” and was pronounced as “Fei”. The word for “worm” was this form tripled, as shown in the modern printed word given in parentheses. Today the word on top is used in general for its simplicity in writing.

鱼

 魚

145


Yü₂

A fish

a  b 

“A” is Archaic Script; “b” is a Stone Drum Inscription, from the Chou Dynasty.

它

 它

146

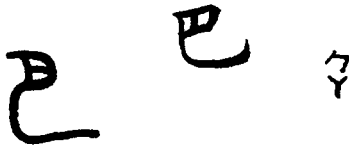
T'o₂

That, another

Originally the word was the picture of a snake, probably a cobra.

巴

147



Pa₁

A boa constrictor



“A” is from the Archaic Script; “b” is a Peculiar Word.

龟

148



Kuei₁

A tortoise



“A” and “b” are from the Archaic Script, showing the appearance of the animal from above.

易

易

一

149

*I*₅

Easy, lenient; to change

This word is the picture of a lizard. "A" is Archaic Script.

鼃

鼃

𪛗

150

*Ming*₃

A toad, a tree-frog

a b c d

"A" and "b" are from the Archaic Script and "c" and "d" are Peculiar Words.

蜀

蜀

𪛗




151

*Shu*₅

A caterpillar

万

152




Wan₄

Ten thousand





Originally this word was the picture of a scorpion. "B" is Major Script and "c" is from the Peculiar Script, a very simplified form.

鬣

153





Le₅

A horse's mane

以

154

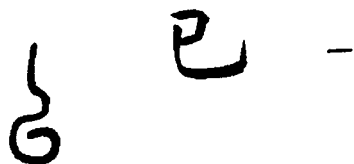



I₃

By, through, by means of

巳

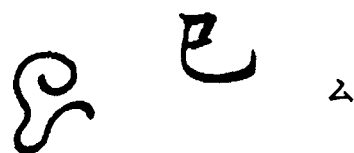
154a



Originally the word was a picture of the seeds of Job's tears, or "coix lachryma". Used as a transmissive it has the meaning given above. "A" is from the Minor Script.

巳

155

Ssu₄

To stop, to be quiet; similar



This word now has two different sounds, two different meanings and two written forms. Up to the Sui Dynasty there was no distinction between the forms given in 154, 154a, and 155, and the usages were interchangeable. Pronounced as "Ssu", it means the sixth number of the "earthly branches", denoting periods of the day or the year. "A" is an Archaic form of Ssu. The word in 154a ow pronounced "I" has the meaning given above.

己

156

己 己 4

*Chi₃***Self**

a 𠄎

The Archaic Script in “a” is very close to the modern written word. The word depicts the separation of silk into threads in horizontal and vertical lines. Its original meaning was that of ‘era’, ‘a period of history’. As a borrowed word it means ‘self’. It is used to denote the sixth number of the “heavenly stems”; thus it is also a numeral.

宀

157

宀 宀 𠔁

*Mien₂***House, roof**

穴

158

穴 穴 𠔁

Hsüeh₅

Cave, holes

Hsu Shên's explanation has not been adopted. The word is a simple pictograph showing two openings in a roof. (See 157)

𠂔

159

Sui₁

To stagger

玉

160

Yü₄

Jade, a gem

The drawing shows three pieces of jade joined by a lace or ribbon in the middle. "A" is from the Archaic Script.

III

Pictographs cum Indicatives

中

1

*Chung,***The middle, centre**

An arrow represented by the vertical line strikes the target and pierces it through the middle. In “a”, from the Major Script, the two strokes on the left and the right indicate four arrows.

正

2

*Chêng,***Upright, true, just**

The word is drawn in the form of a target usually designed on cloth, which was two Chinese feet (44 cm.) square, according to the measurements of the Chow Dynasty. All the meanings of the word are derived from this sense, — “hit at the right point”. In “a”, which is Archaic Script, the addition of one more line forms the

word "above" on the top.

本

3



Pên₃

Root, origin, source
(also the idea of principal or capital)

a 

The root of a tree is indicated by the lower half of the word. In "a" the roots are more clearly seen.

末

4



Mo₅

The end

a 

This is the opposite of 3 above. The horizontal line indicates the top of the tree, the limit. "A" is from the bamboo slips.

旦

5




*Tan₄***The morning, the dawn**

In the picture the sun is appearing above the horizon.

See II. 1.

夕

6




*Hsi₅***Evening, dusk**

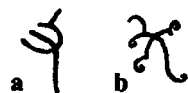

The moon is drawn just at the time when it is half-seen, i. e. , dusk See II. 2.

父

7




*Fu_{3, 4}***A father, an elder**



The picture represents one who holds a stick in his hand; most probably a torch is meant, as the elders of a family usually kept the fire. See II. 39a. "B" shows the same in a more cursive style.

尹

8

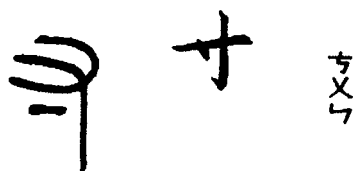
Yin₃

To govern, to rule, to direct

In this drawing a stick is held in the right hand. See II. 39a

寸

9

Ts'un₄

An inch, 1/10 of a Chinese foot

The short horizontal line indicates the place near the hand where the pulse can be felt. The distance of this place from the hand is the measure of 1/10 of a Chinese

foot. See II. 39a. In a higher sense, this word means "measurement".

主

10

*Chu₃*

A lord, a master, an owner

The picture was originally of a lamp with its flame indicated by the long dot on top. This is a borrowed word which has the same sound as "Shu", meaning "the display of tall musical instruments visible at a distance". See IX. 68. As a transmissive it means "men of high position respected or looked up to"; hence the idea of "a lord", etc.

朱

11

*Chu₁*

Red, vermilion



The horizontal line in the middle indicates the interior

of a tree, which is red. In “a”, which is a form taken from the bronzes, the straight line is replaced by a dot.

片

12




P'ien₄

A piece, a splinter, a slice

This is half of the word for “wood”.

刃

13




Jên₄

The sharp edge of a knife or a sword

The short stroke points to the edge of the sword. See II. 85.

刃

14




Ch'uang₂

**To wound, to cut;
wounded by edged weapons;**

a sore, a scar

The short line on the right indicates the wound made by the weapon.

夫

15

Fu₁

A man, a husband

The horizontal line represents the long hairpin worn through the topknot, an adult fashion.

立

16

Lih₅

To stand up, to establish

This is a drawing of a man standing on the ground, indicated by the horizontal line on the bottom.

乏

17

*Fah*₅**To be in want**

The form is the reverse of Chēng, III. 2, and the meaning is the opposite. The original idea was a square piece of hide to protect one from arrows.

巾

18

*Chin*₁**A towel, napkin, or kerchief**

The vertical line shows the hanging string.

卒

19

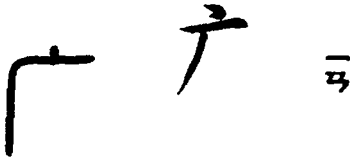
*Tsu*₅**A soldier**

The uniform of a soldier is sketched with a badge indicated by the short horizontal line in the lower portion of

the word. See II. 114. As a borrowed word, it means "to cluster", "to come to an end", etc.

广

20



Yen₃

A covering, a roof

This is a sketch of the edge of the roof of a tall house seen from a distance.

步

21



Ta₅

To tread

This is the reverse form of Chih, II. 52.

走

22



Yin₃

To move on, long walk

This is an extension of the word Ch'ih, "to stagger" or "to step with the left foot". See II. 51.

至

23

*Chih₄*

To reach, to arrive at, to enter

This is the picture of a bird swooping down onto the ground, indicated by the line on the bottom.

不

24

*Pu₅*

Not

The horizontal line on top indicates the sky. A bird is flying up and *not* coming down.

血

25

*Hsüeh₅*

Blood

The short horizontal line indicates the blood of the sacrificial animal contained in a vessel. See II. 68.

且

26

*Tsu₃*

A stand for meat at sacrifices



The meat was placed on such a stand. The horizontal line represents the ground. "B" is from the bamboo slips.

甘

27

*Kan₂*

Sweet, pleasant

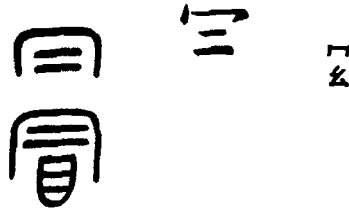
The short line indicates the taste in the mouth. See II. 29.

二

28

*Mao*₄**Covering**

The short line inside the drawing indicates the thing covered.

三
(冒)*Mao*₄**Hat, cover**

The bottom line indicates the crown of the head.

内

30

*Nui*_{4, 5}**Within, inside**

The form is based on the word "to enter" — see I. 10

— with the addition of the idea of a “remote boundary”. “A” and “b” are Peculiar Words.

屯

31

T'un₁

Difficulty, accumulation, camp

This is a picture of sprouts germinating in the soil, showing the accumulation of vital force, with only a little shoot coming out of the earth with difficulty.

之

32

Chih₁

To arrive at, to go to

This word is also used as a pronoun for “it, this”, etc. , and as a possessive and a particle. In the picture the plant has grown out of the earth. “A” is an Archaic form from the Shan Dynasty.

毛

33

Choeh₄

A blade of grass

The upper curve shows the bending plant; the root is seen underground.

 赤
(菽)

34

Shu₅

Pulse or beans

The sprout of the pulse grows out like the form pictured. The roots are underneath. "A", "b", and "c" show the creeping nature of this plant. "C" is a Peculiar Word.

才

35

Ts'ai₁

Talent, ability, power, force



The drawing represents the beginning of the growth of plants. The cross indicates the sprout shooting forth from the soil, a sign of vitality. In "a" the soil is represented by a dot.

齐

36



Ts'i₂

Even, uniform, all alike



This is a picture of ears of wheat grown at the same height. The two lines on the bottom indicate the cultivated earth. In "a" only the three ears are shown.

IV

Ideatives

The term "ideative" used here is purely etymological, and must not be taken in any larger philosophical sense. It can easily be understood that after the pictographs and the indicatives were formed, a new combination of some of them into one word could give a certain specific idea. According to Hsu Shên, words of this category are those

"formed through a combination of diverse elements of different categories with the meaning seen (or literally 'the aim expressed') in the compound".

The symbols used to represent these ideas are mostly derived from the human being himself and his activities, since they are the most easily discernable by all and can hardly be misunderstood. About 830 such words can be found, but many of them are now out of use. Some have become so obsolete that, even when we can somehow catch the idea of the word, we no longer know its pronunciation; these words are not given here as examples.

The most common method of expressing an idea of multiplicity or to show emphasis is to have the form or sign of a word doubled or tripled or even put in a fourfold combination.

There are about fifty such words in existence, but we can count only fourteen or fifteen in ordinary usage and the rest are not found frequently even in ancient texts.

It must also be noted here that the ideatives which allow more than one explanation are not used here. The examples given in this chapter are only those words most commonly used, those which have an orthodox and hence somewhat standardized explanation, and those which most clearly show the ingenuity of shaping new words by grouping together the old forms. The creation of ideatives was perhaps of a makeshift nature in the beginning, but afterwards, its sphere having been enlarged and consolidated, it became an established principle.

For the convenience of explanation the order of these words, about 270 in total, is not strictly in accordance with ancient classifications.

廿

1

*Yü₅ (Nien₄)***Twenty**

This word is a combination of two “tens”. “A” is in Archaic Script. See I. 18.

卅

2

*Sa₅***Thirty**

Here three “tens” are put together. “A” is from the Archaic Script.

世

3

*Shih₄***A generation**



The curved line on the bottom of the word indicates extension in time; a period of 30 years is one generation. "A" is from the bamboo slips.

士

4

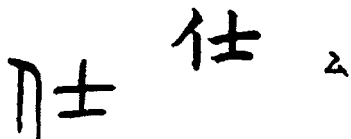

Ssu₄

A scholar, a learned man

This is a combination of "ten" and "one". The old explanation runs: he who comprehends oneness in multiplicity, represented by "ten", and multiplicity in oneness, is a scholar.

仕

5


Ssu₄

To learn; to fill an office

This word is a combination of 4 above and II. 24, "man".

吉

6

吉 吉 ㄣ

*Chi₅***Lucky, happy, auspicious**

The “sayings” of a “scholar” are of this nature. See 4 above and II. 29.

告

7

告 告 ㄍ

*Kao_{4, 5}***To tell, to inform, to announce to**

According to Hsu Shên this word means “the wood tied to the horns of an ox to warn people of the danger of being butted”. It seems more accurate to explain it as a compound of “to go” and “mouth”. See II. 29 and III 32.

好

8

好 好 ㄏ

*Hao_{3, 4}***Good, well, right, excellent**

This word is a combination of the words for “daughter” and “son”. Originally it meant “beautiful”. See II. 45, 49.

各

9

Ko₅

Each, every, each person

This is a combination of the word for “mouth” and the following pictograph: someone is going forward in spite of the fact that someone else is trying to stop him; i. e. , each goes his own way.

久


10

Chih₄

This is a pictograph of a man with his legs being touched or hindered by something from behind — hence the idea of “coming from behind”.

比

11




Pi₃

To associate with, to follow, to compare;
intimate, close to



From the symbol of two inverted spears placed together comes the idea of "to combine or to arrange in pairs or in succession". The picture is more clear in "a", which is Archaic Script. There can be a comparison made between things arranged in this way.

此

12




Tz'u₃

This, it, here

Half of the word Pi in 11 above has been taken and combined with the word for "to stop". To stop at something which is in a serial arrangement or successive order and thereby to indicate it means "this", "here". See II. 52.

众

13



衆


*Ch'ung₄***A multitude, a crowd**


Three “men” — that is, many persons — are drawn below the word for “eye”. In “a” a mouth is drawn instead of an eye. See II. 24, 25.

老

14



老


*Lao₃***Old, aged, venerable**


Three words — “hair”, “man”, and “change” — are combined. This means that when the hair of a man turns grey or white, its colour has “changed”, showing old age. In “a”, Archaic Script, the head of a man with the hair depicted is drawn over the word for change. See II. 24, 105.

周

15




Chou₂

All around, comprehensive



The original sense of this word was “secret, peaceful, cautious”, by a combination of “use” — see 16 below — of “words” (the mouth). “A” is often seen on bronze vessels.

用

16




Yung₄

To use, to employ



This word is formed by the combination of the word Pu, “to divine”, and Chung, “middle”. The conjecture or scheme that hits the right point can be employed, hence the idea of “practicable”. “A” is from the bronze vessels. See II. 59 and III. 1.

公

17

*Kung*₁

**Public, open to all, impartial;
a duke, the highest rank of nobility (next to the emperor)**

The two strokes on top, I. 16, mean “to divide”, “opposed to”, or “with the back turned to”. The lower part is the word for “privacy” or “selfishness” — see 18 below. What is opposed to selfishness is that which is public or impartial. The duke must have a character of such nobility.

△

18

*Ssu*₁

Privacy, selfishness

仁

19

*Jên*₁

**The Divine's love,
virtue, benevolence, goodness**

Originally denoting the relation between two men, this word stands for the central principle of Confucianism. There is no exact equivalent for it in English. See I. 2; II. 24.

信

20




Hsin₄

**To trust;
sincerity, a message**

The idea of the word form is that what is spoken by a man must be trustworthy. This was given by Hsu Shên as an example of the ideative category. In “a”, what was spoken is represented by the mouth only. “B” shows the word for “words” and the word for “mind-heart” combined. In “c”, which is Archaic Script, the form on the right side represents “words”. See II. 24 and VII. 4.

位

21




Wei₄




A position, a situation, rank or degree




The original sense of the word indicated the standing positions of the nobles on the left and right sides of the king's court. "A man" and "to stand" are combined. See II. 24 and III. 16. "A" and "b" are the same.

休

22




Hsiu₂




To rest



The word shows a "man" leaning on a "tree"; he is at rest. See II. 24 and V. 6.

伐

23




Fah₅


**To attack openly;
a regularly organized attack on a country**



The idea shown is that of a “man” using a weapon”.
See II. 24, 95. In “a” the man is carrying the weapon
on his shoulder.

戍

24


Shu₄

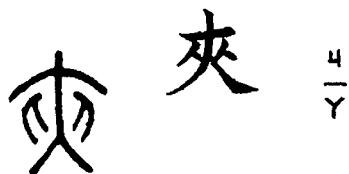
Garrison; soldier on guard at the frontier



The idea shown is that of a “man” shouldering his
“weapon”; he must be a guard. See 23 above.

夹

25


Chia₅

To clasp under the arm

A "full-grown man" is pictured carrying a "man" under each arm. See II. 23, 24.

夷

26

 I_1

Barbarians on the east

The people meant usually carried a bow. See II. 23, 83.

从

27




 $Ts'ong_1$

To follow

Two persons are pictured going in the same direction. This word could also be an indicative. "A" is a variation. Their "walking" or "stopping" is indicated. See 47a below.

北

28




Pê₅

North; (antagonistic)



Two persons are drawn with their backs turned towards each other. Usually a man sits facing the light, so the back side is also taken as the northern side. This is also an indicative.

囚

29




Ts'iu₂

To imprison; a prisoner

Two words — “encircling” and “man” — express the idea. See II. 21.

及

30




Chi₅

To reach to, to come up to, to extend



The “hand” is pictured reaching towards someone from behind. See II. 24, 39a.

困

31



K'un₄

Surrounded by; distress



Originally the meaning of this word was “an old house” — “wood” in an “enclosure”. See II. 21 and V. 6.

困

32



T'un₁

A barn or bin for rice

The word for “rice” is in an “enclosure”. See II. 21, 64.

粟

33




Su₅

Grain, millet, maize



The word on top is a pictograph showing the “bending of fruit on any plant”; beneath it is the word for “rice”. See II. 63. “A” shows the fruit more clearly.

昌

34




Ch'ang₂

Nice saying;
glorious, brilliant, prosperous



This is a combination of the word for “sun”, meaning brilliancy, and the word for “to speak or speech”. See II. 1 and V. 1. In “a”, which is from the bamboo slips, the lower part of the word represents the mouth.

頃

35

*Ch'ing*_{2, 3}**Leaning; to incline**

The sign on the left shows “bending”; this indicates that the “head” on the right is bent towards one side. See II. 32. “A” is Peculiar Script. The head is given with a slight variation.

亡

36

*Wang*₂**To escape, to go away, to die, to be lost**

The idea pictured is that of “entering” into some hidden place, indicated by the right angle. See I. 10, 25.

井

37

*Gung*₃

Hands joined, hands raised

This word can also have the sense of “offering” or “elevating” something. See II. 39, 39a.

弄

38

*Lung₄***To play**

Two hands are pictured playing with a piece of jade.
See II. 160

共

39

*Gung_{3, 4}*

**To work together;
collectively; all**



The form above is derived from the Archaic Script pictured in “a”, which shows the idea more clearly. It means also “to salute with both hands folded”.

左

40




*Tso₃***The left side; to help in the work**



The left hand, shown, is meant to help the right hand in any work. See I. 8. “A” simply indicates the direction.

右

41




*Yu₄***The right side; to help**


The idea of the picture is that the “hand” and the “mouth”, i. e. speech, work together.

春

42



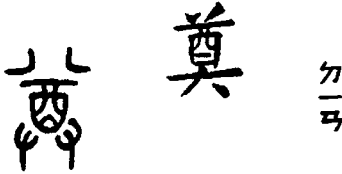

*Ch'ung₁***To pound grain**

in order to remove the husk

The picture is of two hands holding a pestle over a mortar. See II. 67.

奠

43



Tien₄

To offer libations



Two hands are shown offering a goblet of wine. The two curves on top are an abbreviated form of the word for water and indicate the liquid. In "a" the lower part of the word is the stool on which the goblet is placed. In this case the word would simply mean "libation".

仄

44



Ts'ê₅

Inclined, slanting



The picture shows a man bending his head in order to enter a hollow in a cliff. The original sense of this word was “narrow” or “confined”, depicting a man in a cave. See II. 15, 24. In “a”, which is from the Major Script, the man’s head is inclined towards his left side. “B” is an indicative simply showing the head bent towards the right.

思

45



△

Ssu₁

To think, to contemplate, to consider



This is a combination of two words: the “crown of the head” above the “heart”. The whole of the function of the mental being is meant. See II, 27, 38. “A” has the same idea.

异

46



—

I₁

The other; strange, extraordinary, different



The original sense of this word was “to divide” or “to separate”, showing two hands dividing what has been “given”, which is placed on a “stand” below these forms. See II. 75 and 37 above.

步

47

*Pu₁*

A step, a pace; to walk

This is a picture of footsteps in succession. See II. 52 and III. 21.

走




47a

*Ch'o₅*

This is a combination of “to step” and “to stop”. See II. 51, 52.

并




48




*Ping*₄**United, together with**

Two persons are pictured standing shoulder to shoulder. See III. 16.

行




49

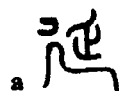



*Hsing*₂**To walk**

This is an indication of the left and right legs moving. See II. 51.

 延
延

50







*Yen*₂*(Chen)***To pace placidly**



This word is formed by a combination of the words for “footstep” and “extension”. See II. 52 and III. 22. The first printed form, pronounced “Chen”, is now obsolete. Yen was formed by the addition of a dash to Chen, above. See I. 21 for its origin. Its original meaning was “a long distance walk”. Now the emphasis is placed on the idea of extension, both in time and in space. This development can be seen in “a”, which is from the Archaic Script.

衍

51




Yen₃**To overflow**

Water spreading or flowing forth is pictured. See 49 above and II. 9.

前

52




Ts'ien₂

To proceed;

before, in front of, formerly, ahead

The idea of the word form is that when standing on a boat, one proceeds forward without walking. See II. 52, 87.

后

53

後 𠂔

Hou₄

**Behind, the back of, to come after;
posterity**

This is a combination of three signs — “to stagger”; “the least”, meaning the last; and “hindered at the feet from behind”. See 10 above, II. 51, and IV. 185.

掬

54

𠂔 𠂔

Chü₅

A handful; to grasp with the hand

Some “rice” is drawn within the “grasp” or “fold”. See II. 55, 63.

争

55

爭 𢇛

Tzêng₂

To wrangle, to contend, to strive,
to twist (as a rope)

a 𢇛 b 𢇛

This word is a combination of the indicative “to draw” and the word in 56 below. See I. 21. “A” and “b”, both older forms, show better the contention — the hands are fighting for something, indicated by the vertical line.

受

56

𢇛 受 𢇛

P'iao₃

To give, to take, to hand to

“Fingers” are drawn on top and a “hand” is beneath.
An action is meant.

送

57

𢇛 送 𢇛

Sung₄

To accompany, to escort, to send

𨔵 德

This is a combination of Ch'o, meaning "walking", on the left, 47a above, and 59 below.

𨔵

58

𨔵 𨔵 𨔵

Ying₄

A maid who accompanies a bride
to her new home; to send

The classifier for "man" is on the left and 59 below is on the right. This word is rarely used.

59

𨔵 𨔵 𨔵




Tsin₄

To offer

This picture shows a "fire", for example a torch, held by both hands in an offering. This word is not found in Hsu Shên's Dictionary, but is a supplement taken from other sources. It is now obsolete.

章

60




*Chang₂***A chapter, a section or paragraph**


By the combination of the words for “ten”, see I. 18, and “music”, see VII. 3, the idea is given of a musical performance coming to its “tenth” or last part. “A” also gives the idea of music (in the upper portion of the word) coming to a stop.

牧

61




*Mu₅***To tend cattle; a herdsman, a cowherd**

The left portion of the word is the “cattle”, and the right is a hand driving them. See Plate I. 5, II. 121, and IX. 6.

敖

62




Ngao₂

To ramble, to travel

This is a combination of the word meaning “to let go” or “to loosen”, and the word for “out” in the upper left portion of the word. See II. 102.

敦

63

The image shows the seal script for the character 敦. It consists of three parts: a stylized character on the left, the character 敦 in the middle, and a small symbol (a horizontal line with a vertical stroke) on the right.

Yo₂**The flashing of light**

This is a combination of the word for “white”, in the upper left portion of the picture, and the word for “to let go” in the lower left half and the entire right half.

般

64

The image shows the seal script for the character 般. It consists of three parts: a stylized character on the left, the character 般 in the middle, and a small symbol (a horizontal line with a vertical stroke) on the right.

Pan₁**To go round and round**

The image shows the seal script for the character 般. It consists of three parts: a stylized character on the left, the character 般 in the middle, and a small symbol (a horizontal line with a vertical stroke) on the right.

The picture is of a boat being wheeled around by hand. See II. 87 and IX. 6.

解

65







*Chiai₃***To untie, to loosen, to release**

In this word a “knife”, in the upper right half, is shown being used to divide a “horn”, on the left side, of an “ox”, lower right. See II. 85, 93, 121.

制

66




Chih₄

**To cut, to work on wood,
to shape, to make, to create**




Here the word for “wood” is doubled at the top, indicating a large tree; a “knife” is on the right. See II. 85 and V. 6. “A” and “b” have a very similar idea.

匠

67




Tsiang₄

A carpenter, an artisan

The outer portion of the word represents an instrument for measuring, and the tool for cutting is inside. Tools signify the worker as well as the work. See II. 86.

小

68

*Siao₃***Small, petty, insignificant**

The two outer curves are the sign for “eight”, which originally meant “to divide”, and the vertical line indicates something divided in the middle. To divide a thing means to make it smaller

少

69

*Shao_{3, 4}***Few, less, short of**

The line added to the form in 68 above indicates that the thing divided has been further portioned off, thus it is less.

分

70

分 分 𠂔

*Fên*_{1, 4}

To divide

The division is being made by the “knife” in the lower portion of the word.

劣

71

劣 劣 𠂔

*Lüeh*₅

Inferior, vile

The words for “less” and “strength” are combined here to give the idea of a lack of energy and thus inferiority. See II. 44 and 69 above.

与

72

与 與 𠂔

*Yü*_{3, 1}

To give

Here “one” “ladle” is being poured out or given to

someone. See I. 1 and II. 91.

支

73

𠂇 支 𠂇

Chih₁

A branch

In the drawing a hand is holding or plucking half of the word for “bamboo”, indicating a branch. See II. 100.

长

74

𠂇 長 𠂇

Ch'ang₂

Long

(referring both to time and space)

_a 𠂇 _b 𠂇

The longest thing on one's body is the hair. Hair is pictured here tied together by the long line in the middle. The lower sign means “to transform”, because the hair finally changes colour in old age. This word is a pictograph, indicative and ideative combined. Another explanation is that one can see the word for “man” under

the ine in the middle. From this comes the idea of the change in colour of a man's hair, implying a long period of time. In "a" we see the hair also, but "b" has probably another origin. The upper portion of the word could be taken from the word for "a bundle of cloth or silk". See V. 25.

多

75

To₂

Many, much, numerous

This is the word for "evening" written twice. Se III. 6.

叶

76

Hsieh₅

In harmony, united in; agreement

协

a

The idea of the form is that ten voices united in one tune means harmony. See I. 18 and II. 29. In “a” three words for “strength” are combined and “ten” is retained. See II. 44. In “b” there is no “ten”. “C” is also a combined form from the bronze vessels, the origin of which is obscure.

古

77

Ku₃

Ancient, antique, old

The idea here is that what has been passed down orally, what has been told by “ten” “mouths”, must be something very old, of antiquity. See I. 18 and II. 29.

君

78

Chün₁

A chief, a sovereign

The idea of the picture is that he who holds the rule and

gives commands is the chief or king. The “mouth” signifies the command. See II. 29 and III. 8.

元

79

Yüan₁

The first, the head, the chief

This is a combination of two words — “above” and “man”. What is on top of a man is his head. See I. 4 and II. 24b. “A” has the same idea.

先

80

Sien₂

First, before, foremost

The word for “to go” is on top and a “man” is beneath. To go before a man means to precede him, hence the idea. See II. 24b and III. 32. “B” shows clearly the same origin.

名

81

*Ming*₂**Name; to give one's own name**

The word for “evening” is on top here, meaning dusk or darkness. The word for “mouth” is below it because when one meets someone in the darkness, one calls out one's name. See II. 29 and III. 6. “A” has the same idea.

合




82

*Ho*₅**Combine, congregate, agree, unite**

The upper portion of the word is an indicative meaning “to gather”, indicated by three things put together, the three lines placed in a triangular form. Beneath it is the “mouth” or voice. Three persons are in agreement, and so united.

金

83




*Ch'ien₂***All, the whole**

The upper portion of this word is the same as that of 82 above, and the lower portion is the word for “to follow”, see 27 above. The middle portion is two “mouths”. The combined idea gives the meaning.

邑

84




*I₅***A district, a town, a country**


The form on top indicates an enclosed piece of land; beneath it is the imperial token of authority. In “a” the token is repeated.

令

85




*Ling_{2, 4}***To command, to give orders**

Two signs, “to gather” — see 82, 83 above — and “the token of imperial authority”, are combined to represent the idea of the word.

命

86

*Ming*₄

To command, to give orders,
especially oral commands

The word for “mouth” has been added to 85 above to show that oral commands are meant.

同

87




*T'ung*₁

Together, the same as, alike

The word for “mouth” combined with the word for “covering” or “among all” implies the idea of “unanimous voice”. See III. 28.

舌




88




*Shê₅***The tongue**


The upper portion of this word is the word for “to offend” or “to intervene”; the word for “mouth” is below it. For speech to come out of or for anything to be taken into the mouth the tongue must intervene. See I. 11 and II. 29. “A” is a similar form from the Archaic Script.

讷




89




*Na₅**(Nui₅)***To stammer**

The picture shows that words are held “within” the mouth; from this comes the idea of “to stammer”. See III. 30.

号

90




*Hao*_{2, 4}**To call out aloud, to wail**

This is a picture of the breath or rather the sound going upwards out of the mouth. See I. 23.

品

91




*P'in*₃**A multitude, classes, grades**


Three “mouths” indicate a multitude. “A” is from the Archaic Script, the rounded form changed to a triangular one.

聾

92




*Ch'i*₅**To whisper**

The idea here is given by showing a “mouth” speaking near an “ear”. See II. 26.

吹

93

Ch'ui₁

To blow, to breathe out

The right half of the word is a combination of two signs: a “man” and the “breath” going upwards, meaning “to yawn”. See 160 below. The word for “mouth” is added on the left.

占

94

Chan_{2, 4}

To divine; prognostication

On top of “mouth” is Pu, “to divine”. See II. 59.

知

95

Chih₁

知 𠂔

To know, to comprehend

𠂔

On the left is the word for “arrow”, representing swift-ness. What is understood in the mind and can be swiftly expressed by words is something known or comprehended. See II. 84. “A” is from the Peculiar Script.

吠

96

吠 𠂔

*Fei₄***To bark**

This is a combination of the words for “mouth” and “dog”. See II. 123.

𤝵

97

𤝵 𤝵 𠂔

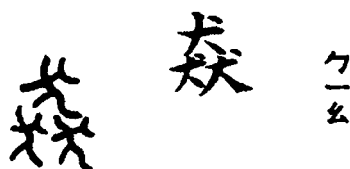
*Mang₂***A shaggy dog**



The long hairs are pictured on the word for “dog” to give the meaning. See II. 123.

𤝵

98



Piao₂

**The running of dogs;
swiftness, impetuosity**

Three “dogs” running are combined to form this word.

戾

99



Li₄

To bend, to twist; perverse

The idea of the picture is that a dog going out of a door from underneath it must bend and twist his body. See II. 77.

兔

100

兔

兔

𠂔

Tsan₂

The species of the most swift rabbit

The is the word for “rabbit”, II. 125, written twice.

逸

101

逸

逸

一

I₅

To escape, to retire; ease, leisure

逸

The left half of the word, Ch'o, 47a above, indicates that the “rabbit” on the right has run off — i. e., escaped — giving the meaning of the word.

窳

102

窳

窳

𠂔

Ts'uan₄

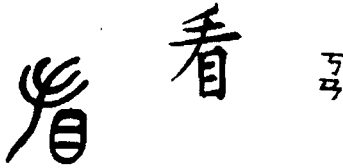
To hide, to sneak off, to skulk



The idea of the picture is that of “rats” running to their “holes”. See II. 127. 157. “A” has the same idea.

看

103

K'an_{1, 4}

To see, to look at, to observe



The idea of the word is expressed by a picture of the “hand” raised above the “eyes” to shade off the light in order to see. See II. 25, 39.

见

104

Chien₄

To see, to perceive; vision



The word for “eye” is on top of the word for “man”. See II. 24, 25. “A”, from the Archaic Script, is not

very different.

直

105

直

直

出

Chih₅

Upright, straight, just

 a

The picture of “ten” — that is, many — “eyes” looking toward an “obscure corner” gives the idea that nothing can be hidden. See I. 18, 25 and II. 25. “A” is the same picture.

規

106

規

規

《X》

Kuei₁

**A pair of compasses;
regulation, custom**






The word on the left means “arrow”, representing a straight line. The word on the right means “to see”. The square was said to come from the straight ruler and

the circle to come from the square. To “see” whether something is “straight” implies regulation. See 104 above and II. 84.

相

107




Siang_{2, 4}

To look at, to see



The “eye” on the right sees or is looking at the “vegetation” on the left, which is deemed worth seeing on the earth. See II. 25 and V. 6. “A” is the same picture.

是

108




Shih₄

Yes, right; the verb to be



Here the word for “right” or “correct” is beneath the word for “sun”. The sun is taken as a standard of “cor-

rectness” and simplicity; hence the idea of “It is”. See II. 1 and III. 2. “A” has the same idea.

里

109

Li₃

A lane, a street, a neighborhood

This is a combination of the words for “ground” and “field”. The old saying was that “Five houses constitute a neighborhood; five neighborhoods make a Li”. Today the li is a measure of length reckoned at about 1890 English feet. See I. 9 and II. 20.

坐

110

Tso₄

To sit; a seat

The upper portion of the word shows a door closed and barred at the top. The word for “ground” is beneath it. “A”, which is Archaic Script, is a picture of two men

seated on the earth facing each other. People used to sit on the ground in ancient times. The modern script follows the Archaic form. See I. 9.

留

111




Liu₂




To detain, to remain, to entertain



This is the same form as in 110 above except that the word for “ground” has been changed into the word for “field”. The idea is that while the farmers remained in the field the doors of their houses were closed. See II. 20. “A” is from the Archaic Script.

男

112




Nan₂

Man, a son, an adult man

The combination of words here indicates someone whose “strength” or “energy” is employed in the

“field”, referring mainly to the agricultural field. See II. 20, 44.

父

113

父 父 -

*I*₄

To mow

刈

113a

刈 刈

This word is a simple combination of two strokes which symbolize a pair of large scissors or shears for cutting grass. The same word is sometimes written with the addition of the word for “knife”, as illustrated in “a”. See II. 85.

艸

114

艸 艸 方玄

*Ts'ao*₃

草

草

Grass, straw, herbs, weeds

This is a double form of 115 below.

𣎵

115

𣎵 𣎵 𣎵

Choe₅

The sprout of a plant

This is a simple picture of the sprout of any plant.

卉

116

𣎵 卉 𣎵

Hui₄

Flowering plants, plants

This is a triple form of 115 above. Usually flowering plants are grown in groups.

莽

117

𣎵 莽 𣎵

Mang₃

Undergrowth, jungle, rustic land

The form in 115 written four times indicates that

vegetation is growing all around.

折

118

𣎵 折 𣎵

Chê₅

**To pluck (as a flower),
to break (as a twig), to bend**

𣎵

The picture shows that the “axe” is being applied to the plant. See II. 86.

生

119

𠂔 生 𠂔

Sheng₂

To grow, to produce, to bring forth

In this picture the plant is growing from the “earth” beneath it. See I. 9.

苗

120

𣎵 苗 𣎵

Miao₂

Sprouts, the young rice plant

Here the word for “grass”, which resembles the young rice plant, is shown growing in the “field”. See 114 above and II. 20.

森

121

*Shen₂***Luxuriant vegetation; dark**

This is the word for “wood”, meaning here “trees”, written in a triple form. See V. 6.

林

122

*Lin₂***A forest, a grove**

This is a double form of the word for “wood”. See V. 6.

東

123

*Shu₅*

To bind, to tie up

The ring drawn in the middle of this word indicates a tie; from this comes the idea of anything in a bundle.

束

124

*Chien*₃

To select, to discriminate

This is the word in 123 above with the sign meaning “to divide” written inside the ring. This gives the idea of selecting something from a bundle. See I. 16.

析

125

*Hsi*₅

To split wood, to divide

In the picture the “axe” is being applied to the “wood”.
See II. 86 and V. 6.

采

126




*Ts'ai₃***To pluck, to choose, to collect**


This is a picture of "fingers" working on a "plant". See II. 107.

莫
暮

127







*Mo₅***Evening; late**

In this picture the sun is setting and shining through the forest. See 117 above and II. 1.

葬

128




*Tsang₄***To bury**

莖

The long horizontal line in the middle represents a board upon which the “dead body”, just above it, is placed. It was laid inside the shrub growth or the forest. See 197 below.

寒

129

寒 𠂇

Han

Cold, wintry

𠂇

In the picture here a “man” is inside a “house” under his “straw coverings”, and below him is the “ice”, indicating coldness. See II. 10, 24, 157 and 117 above.

东

130

东 𠂇

East

Tung₁

The drawing here is of the sun shining through the

trees; that direction is taken as the east. See II. 1 and V. 6.

杲

131

*Kao₃*

The sun shining brightly

The sun is drawn on top of a tree, meaning that it is high in the sky.

杳

132

*Yao₃*

Dark, obscure, sombre, far off

In this picture the sun has sunk below the level of the roots of a tree.

只

133

*Chih₅*

Single, one of a pair

The idea of the picture is that the hand is holding *one* bird. See II. 39a, 135.

双

134



尸
X
尤

*Shuang*₁

A couple, a brace, a pair;
both, even (as opposed to odd)

Here the hand is holding *two* birds.

秉

135



ㄅ
一
ㄥ

*Ping*₃

To grasp, to hold



This is the picture of a hand holding a rice plant. See II. 39a, 64. "A" is the same picture.

兼

136



ㄣ
一
弓

*Chien*₂

**Both, and, together with;
to unite**

In this picture the hand is holding *two* rice plants.

聿

137

Yü₅

A pencil; to narrate; thereupon

The short horizontal line at the bottom of the word indicates the thing — usually a piece of bamboo — which was written upon; the pencil or brush is held in the hand.

史

138




Shih₃

History, chronicles, historian, historiographer

This is a picture of the hand holding “what is right or just”. See III. 1. “A” has the same idea.

戒

139




Chiai₁

To guard against, to warn;
precautions (in Buddhism, Shila)



Here two hands are drawn holding the weapon for guarding. See II. 95. "A" is the same.

雀

140




Ts'io₅

A sparrow

This is the combination of two words, "small" and "bird". See 68 above and II. 135.

梟

141




Hsiao₂

An owl

In this picture the head of an owl is conspicuous — it is seen on the top of a tree. See II. 137 and V. 6.

集

142



集

𠂔

Tzi₅

To gather together, to assemble

Here “three”, meaning many, birds are assembled on a tree. See II. 135 and V. 6.

隹

143



隹

𠂔

Ts'üan₁

Fleshy, fat, delicious

The words for “bow” and “fowl” are combined in this word — the taste of a wild fowl shot down is delicious. See II. 83, 135.

噪

144



噪

𠂔

Sao₁

**The chirping of birds;
hence, the hum of voices**

The idea is represented here by a picture of many
“mouths” in a tree, similar to 142 above. See II. 29.

兵

145

Ping₂

Weapons, soldier

The original idea of the word and the picture was that
of hands holding a “weapon”; today this word means “a
soldier”. See II. 39, 86.

戎

146

Jung₁

Weapons of war

This is a combination of the words for “spear” and
“helmet”. See II. 95. “A” is another version of the

same word.

武

147

𠂔 武 x

Wu₃

Military, warlike

This word is formed by combining the words for “to stop” and “spear”; he who is able to prevent others from using weapons is “military”. But the word for “stop” means also “step” or “to step”. To step out with a “spear” can mean a display of military strength. See II. 52, 95. This word is an example given by Hsu Shên of the ideative category.

射

148

𠂔 射 尸 世

Shê_{4, 5}

To shoot, to shoot at, to aim at

𠂔 𠂔 𠂔 𠂔 𠂔

In this picture an “arrow” has been shot off by a “man”, the man being represented by the word for

“body” on the left. See II. 84 and X. 8.

军

149

軍 𠂔

Chün₁

Military, an army

The word for “war chariots” inside and “to surround or encircle” on the outside are combined to form this word. See II. 55, 89.

或
(域)

150

或 域 𠂔

Ho₅

(Yü)

A country, a kingdom, a dukedom

或

The short horizontal line in the lower left half of the word indicates the earth, and the circle its compass or boundaries; the “spear” is its military strength for self-defence. Today as a borrowed word it means “or” and is pronounced Hoh. The meaning given above, for the

word pronounced as Yü (written in parentheses) is now obsolete.

具

151

*Chü₁*

To supply, to equip with, to present



The word on top is an abbreviated form of the word for "shells", which were used in ancient times as coins; below it is the sign for "offering"; this combination gives the sense of the word. See 37 above and 152 below.

贝

152

*Pei₄*

Cowries, shells



This is a simple pictograph.

买

153




*Mai*₃**To purchase, to buy**

The idea of the form is “to net in” “shells”, or, in other words, to make a profit. See II. 117.

贯

154




*Kuan*₄**To string on a thread**



This is the picture of a string of shells or coins. See II. 56.

则

155







*Tsê*₅**To pattern, a rule, a standard**



Originally this word meant “to carve” — the “knife” on the right is supposed to be cutting on a “tripod”, which is given here only in its abbreviated form. Patterns are carved. See II, 74, 85.

赞

156




Tsan₄




To assist, to second



Originally this word meant “to meet for the first time for the purpose of forming a bond with someone, a friend or a master”. The double form on top of the word means “offering” and the word for “shells” beneath it represents the precious things which were offered at this meeting, which was a very ceremonial occasion in ancient times. See 80 and 152 above. “A” is form the Peculiar Script.

殷

157




Yin₁

Abundant, flourishing, great



This word originally meant “dancing in a great presentation”. The left portion of the word pictures the “turning of the body” and the right the “weapons” held in the hand. See X. 8.



158





*Hsiung*₁

Unfortunate, disaster, evil

Here the outer form of the word represents a pit, and the crisscross a fall into it. This word is also an indicative.




159





*Yung*₁

To obstruct, to stop up

The combination of the word for “district”, the lower half of the word, and “streams of water”, above it, gives the idea of “overflow” or “forming a pond”. “A” is the same in Major Script and “b” is a Peculiar Word.

欠

160


*Ch'ien₁***To yawn**

This is a representation of the “breath” going upwards from the mouth or “man”. See II. 4, 24b and 93 above.

涎
(羨)

161





Hsien_{1, 2}

Saliva, water running from the mouth; expressive of intense desire

In this word “water” and “yawning” are combined to give the meaning. See II. 9 and 160 above.

162

涉

Shê₃




To ford a stream, to involve

The idea is indicated here by the “footsteps”, on the right, which are in the “water”, left; i. e. to be involved in water and hence in any matter. See II. 9 and 47 above.

原

163







Yüan₁

A source

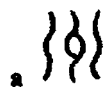
This is the picture of a “spring” coming from under a “mountain cliff”. See II. 12, 15.

州

164




Chou₂

An islet in a river or lake



Two words for “stream” are joined in the middle to form this word, which could also be a pictograph. See II. 8. “A” is from the Archaic Script.

沚

165



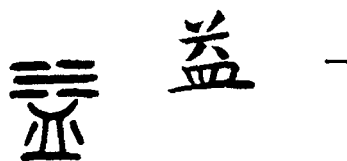
T'a₅

Dilatory; babbling flow of talk

The word for “to say” or “speech” is below the word for “water”, indicating speeches flowing out like water. See II. 9 and V. 1.

益

166



I₅

To increase, to overflow, to profit



This is a picture of “water” overflowing its container. See II. 9, 68.

盥

盥

𩰫

167

*Kuan*₃**To wash the hands**

This picture represents “water”, the upper middle portion of the word, being poured on the “hands” on either side and falling into the “basin” below. See II. 9, 68.

宗

宗

𩰫

168

*Tsung*₁**The ancestral temple, a clan**

This is the “house” in which “sacrifices” are made. See I. 7 and II. 157.

祝

祝

𩰫

169

*Chu*₅**To bless, to invoke**

Originally this word represented the priest who chants, indicated by the word for “man” on the right with a “mouth” on top, in a “sacrifice”, the left half of the word. See I. 7 and II. 24b, 29.

祭

170

Tzi₄**To sacrifice**

The upper left half of this word is a piece of “meat”, held by a “hand” on the right, in a “sacrifice”, beneath. See I. 7 and II. 39, 106.

兴

171

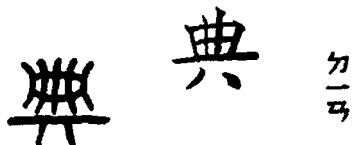
Hsing₂**To raise, to rise, to begin**

The figure in the upper middle portion of the word is the word for “together”; the other four parts constitute the word for “to lift” or “to carry”. The idea is of

strengths combined “together” to lift something. See 87 above. “A”, which is from the Archaic Script, is clearer.

典

172

*Dien*₃

**Records, documents,
a code, a canon, books**



This is a picture of the documents written on bamboo slabs placed on a support. See II. 75, 116. In “a” the support is not shown.

扁

173

*Pien*₃

A tablet, a signboard

Here a written tablet is pictured placed on a “door”.
See II. 77, 116.

仑

174







*Lun*₁**To think, to meditate, to arrange**


The idea of the picture is a “collection” of “books”. See II. 116 and 82 above. “A” is Archaic Script.

删

175




*Hsan*₁**To delete****(passages from a book or scripture)**

In this word the “knife” is shown on the right of the bamboo documents. Words written with lacquer on bamboo could only be erased by scraping with a knife. See II. 85.

系

176




*Hsi*₄**A connection, a link,**

a succession, a system, a genealogy

The idea of the word is represented by a picture of a bundle of silk with the tie on top and the ends hanging down. See II. 113.

丝

177

絲 𠂔

*Ssu*₁

Silk, thread, wire

This is a double form of II. 113.

终

178

終 𠂔 𠂔

*Chung*₁

The end; final

終

The right half is the word for “winter”, which is comprised of the form of a tie for a bundle of silk, on the top, and the word for “ice” below it. Winter is the end of the year. This is also a harmonic word. See II. 113

and IX. 113.

县
(悬)

179

*Hsüan₂***To hang up, to suspend**

On the left is the word for “head” written in an inverted form; on the right is the word for “tie”. When hanging something in a high place, the head must be bent backwards, as if inverted. See II. 32 and 176 above.

绵

180

*Mien₁***Floss silk; continuous**

The word on the left means “woven silk”; a length of silk is “continuous”. See 216 below, 176 above, and III. 18.

联

181

Lien₁

To unite, to connect, to associate

Two different words here give the meaning of the word. On the left is the word for “ear” — the ear is connected with the jaw, which is shown in the drawing. On the right is the word for “silk”, which is long and continuous, unbroken and joined. See 177 above and II. 26.

織

182



Luan₃

Confused



This word originally meant “continuous talk in profusion”. The middle word means “talk”. Afterwards it came to mean also “to tie together” or “to manage”. This word is seldom used today except as a radical. See VII. 4 and 177 above. “A”, which is from the Archaic Script, has the same meaning. Three series of silk in confusion are pictured, with the “fingers” above them trying to bring them into order.

乱

183




*Luan*₄

**To govern, to bring about order;
disorder, rebellion**



In this picture the “fingers” on top and the “hands” on the bottom are working on the “silk” in the middle, separating it on a horseshoe-like frame. Both “disorder” and “ordering” are meant by this form. See II. 39, 107.

幼

184




*Yu*₄

Young, juvenile, delicate

This is a combination of the words for “small” and “strength”; a boy below the age of fifteen is “young” and of “small strength”. See II. 44 and 185 below.

幺

185



幺

一
幺Yao₂**Small, subtle**

This is the picture of half of a silk thread; Hsu Shên's explanation has been discarded.

𢆶

186



𢆶

一
又Yu₂**Small, very subtle**

The doubling of the form in 185 above gives emphasis to the idea.

幽

187






幽

一
又Yu₂**Dark, secret**

The word for “mountain” added to the form in 186 above gives the idea of a secluded spot in a mountain. This word is harmonic as well as ideative. See II. 14.

玄

188

*Hsüan*₁




A dark colour;
sombre, deep, subtle, abstruse

a 

The original idea of this word was “subtle and covered”. The upper portion is the word for “entering”; the lower portion indicates the silk. When the silk has been immersed in the red dyeing solution and dried six times, it becomes this dark color. “A”, from the Archaic Script, has the same meaning. Two dots were added to indicate the darkness.

几

189

*Chi*₁

Subtle, recondite; an omen, a presage;

almost, about, approximate;

a few, some, several

計

This is a combination of the word for “garrison” in 24 above and the word for “very subtle” in 186 above. The original sense of this word was “to foresee a delicate and dangerous situation”.

計

190

計 計 4

Chi₄

To calculate, to reckon, to plan;

a device, a strategem

On the right side of this word is the number “ten”, representing numbers in general; on the left is the word for “talk”. To talk about or with regard to numbers means to calculate. See I. 18 and VII. 4.

討

191

討 討 玄

T'ao₃

**To govern, to demand,
to suppress rebellion or disorder**

The word for “inch” on the right means measurement and law and statute. “To promulgate law and order” was the original sense of the word. See III. 9 and VII. 4.

设

192

設 尸 世

Shê₅

To arrange, to devise, to establish

設

The word in the right half of this word means “to direct someone with a hand movement to do a certain service”; to direct someone with both words (the left half of the word) and gestures means to make arrangements. See VII. 4 and IX. 161.

守

193

守 尸 又

Shou₃

To guard, to attend to, to maintain

Originally this word meant “the responsibility of an office”, the idea of which is represented by the “house” drawn over the word for “law and statute”, meaning the house under the roof of which laws and offices were maintained. See II. 157 and III. 9. “A” is Peculiar Script.

肘

194

*Chou*₃

The elbow

As explained in III. 9, the word for “inch” indicates the pulse spot near the wrist. The word for “flesh” on the left extends the meaning. See II. 106.

骨

195

*Ku*₅




A bone



The upper portion of this word is a pictograph for "skull"; below it is the word for "flesh". That which forms the inner framework for the flesh is the skeleton, the bones. See II. 106. "A" is a more representative drawing.

习

196




Si₅

To practise, to study; practices, custom



This word is formed by a combination of the word for "wings" or "feathers" on top of another form of the word for "self", in which the words for "nose" and "mouth" are combined. The idea of panting in the latter word suggests the great effort required by the rapid, frequent motion of the wings. Also, young birds are frequently seen practising how to fly. See II. 28, 141.

死

197




Ssu₃

To die; dead, inanimate

This picture is a combination of a word for “man”, on the right, with the form in 198 below. See II. 24.

歹



𠂔

198

Wo₅

The skeletal remains

This is an indicative which is an abbreviated form of 199 below. “A” is from the Archaic Script; it is a combination of the pictograph for “bones” written on top of the word for “corpse”.

𠂔
(
𠂔)



𠂔

199

Kua₃



a

To hack to pieces

This is a pictograph representing the skull after the

flesh has been carved off. “A” is the same with a word for “knife” added on the right. It is a vulgar form.

𠂔

200

𠂔 𠂔 𠂔

Chên₃

Bushy; long black hair

𠂔

This is the word for “man” with the long hair represented by the three detached strokes. See II. 24. In “a” the three lines represent the newly-grown feathers of a young bird. However, in Hsu Shên’s dictionary both these forms were given as the origin of this word and not distinguished in their use in combination with other words.

走

201

走 走 𠂔

Tsou₃

To walk, to hasten

The word for “bending” is written on top of the word

for “toes”. One bends his toes in swift walking. See II. 23, 52, and 44b above.

夭

202

夭 夭 一幺

Yao₂

Fresh-looking

This is a picture of a man bending his head to the left in a pleased manner. See II. 23 and 44b above.

建

203

建 建 𠂔

Chien₄

To erect, to establish

Originally this word meant “to set up or found an imperial law or order of the court”. It is a combination of 204 and 205 below.

律

204

律 律 𠂔

Lü₅

A law, a statute, a rule

This is a harmonic word, a combination of 137 above and II. 51.

廷

205

*T'ing₂***The court of a palace**

This is also a harmonic word. The king or duke stood inside the gate of the palace to give audience while his ministers all stood in the courtyard in the open air. See III. 22 for the word on the left. The word on the right is given in 206 below.

壬

206

*Jên₂***To stand erectly at attention**

This word is a combination of the words for “man” and “ground”.

半

207

*Pan*₁**Half; to halve**

The word for “ox” is used here because an ox is large and can be divided into two halves. The two curves on both sides at the top form the word for “division”. This is the original word denoting the official documents which were divided into two halves. Today another word is used in this sense. The classifier for “knife” is added on the right side of the form given here. See I. 16 and II. 121.

阳

208

*Yang*₂

**To open out, to expand; bright
(the positive principle in the Book of Changes)**

The horizontal line in the middle represents clouds; the “sun” is above it and a “flag” below it. The idea is that when the clouds have cleared the sun shines out like the opening of a flag. This is also an indicative word. See

II. 1, 103.

明

209







*Ming₂***Bright, clear, intelligent**


The idea of the word is given by a picture of the moon-light shining through a transom window. "A", which is from the Archaic Script, is a combination of the words for "sun" and "moon", both brilliant. "B" is the same. See II. 1, 2, 80.

晋

210




*Tsin₄***To proceed, to advance, to increase**


The form for "sun" in the lower portion of the word indicates the daytime, when everything comes and comes — the idea of the double form of the word on top — or

goes and goes. From this comes the idea of progress.
See II. 1 and III. 23.

晶

211

*Tsing₂***Bright, clear; crystal**

Originally this word was written not with three “suns” but with three “stars”, to give the idea of “brightness”. The proof for this is that in the Archaic Script the word for “stars” is written in three circles with dots inside, a harmonic word. See 212 below.

星

212

*Sing₂***Stars**

This is Archaic Script. See 211 above.

暴

213




Pao_{4, 5}

**To dry in the sun;
a scorching heat; violence**

When the “sun” has “come out” one “takes” the “rice” to be dried — a combination of four words. See II. 1, 63, 102 and 37 above.

𪛗

214




Pi₅

Two hundred

This is the word for “a hundred” written in a double form. See 215 below.

𪛖

215




Be₅

One hundred

This is a harmonic word. The horizontal line on top indicates “one”; the word beneath, given in 216 below, gives the sound.

白





216

*Bê₅***White**

This is an indicative word. The drawing indicates the white light of the sky just before the sun rises.

皋





217

*Kao₂***Eminent; marsh, wilderness**


This is a harmonic word meaning “white light or sun-light shining forth”; from this came the idea of “eminence”. The open country gets the light first while other places are still dark, so by a turn of the idea it came also to mean “wilderness plains”. See 216 above and

218 below for the upper and lower portions of the word, respectively.

218

本 本 玄

T'ao₂

Advance, progress

The idea of the picture is that of one man's ability multiplied ten times. See I. 18 and II. 23.

219

戔 戔 𠂔

Tzien₂

To hurt

Originally this word meant "to hurt with two spears", as the picture indicates. This is the original of the next word, 220 below, which is pronounced with a slight inflection. See II. 95.

220

残 残 𠂔

Ts'an₁

**To injure, to hurt; remnant,
the remains of a carcass eaten by wild animals**



This is a harmonic word which has taken its sound from the word in 219 above. On the left is the word for “skeletal remains”, 198 above.

穿

221




Ch'uan₂

To pierce, to bore through



In this picture a “tooth” or “teeth” have made “holes”.
See II. 30, 158.

启

222




Ch'i₃

To open, to teach, to enlighten

a. 所 b. 啓

The idea of the picture is that the “door” is “open”, “open” being indicated by the word for “mouth”, meaning “entrance” See II. 29, 77. “A” and “b” have the same idea.

闯

223

闕 闕 1
X
尤

Ch'uang₃

To rush suddenly in or out

The idea of the word is represented here by the picture of a horse passing through a door. See II. 78, 131.

闲

224

閑 閑 丁
一
弓

Hsien₁

To bar; an enclosure

Here a “door” is shown barred with “wooden” beams. See II. 78 and V. 6.

间

225







*Hsien*₁

A breach, an interval,
a narrow space

In this picture moonlight is shown passing between the leaves of a door. See II. 2, 78.

漏

226




*Lou*₄

A leak

The upper portion of this word is an abbreviated form of the word for “house”; below it is the word for “rain”. This indicates that rainwater is leaking through the roof. See II. 5 and 227 below.

屋

227




*Wu*₅

A house

On top here is a "man" in profile; the word for "to arrive at" is below. Where a man arrives at or resides is a house. See II. 24 and III. 23.

舍

228

Shê₄

A hotel, a house on the street

The lower portion of this word represents the foundation; the middle part indicates one house among many, and the upper portion signifies collectivity. See 82 above.

赤

229

Ch'ih₅

Red; the colour of fire

This is a combination of the word for "large" written on top of the word for "fire". See II. 13, 23. "A" and "b"

are the same picture.

炎

230

炎 炎 𤇗

Yen₂

Flame; to flame up

𤇗

This is a double form of the word in II. 13. “A”, which is Archaic Script, is another double form; it shows the fire more clearly.

炙

231

炙 炙 𤇗

Chih_{4, 5}

To broil, to toast before a fire

炙

Here the word for “meat” is on top of the word for “fire”. See II. 13, 106.

熒

232

熒 熒 𤇗

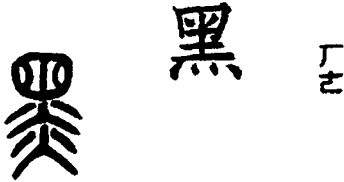
Yung₂

Lights shining; to shimmer

This picture represents the light of candles or lamps issuing from a house or from under a cover.

黑

233

*Hêh₅***Black, dark**

The form on the top of this word represents an opening in the wall or a window or chimney; the “flames” below it are making it black. See II. 13, 79.

熏

234

*Hsün₁***To fumigate, to scent or to smoke**

This is the word in 233 above with an addition on the top which gives the idea of the smoke going upwards.

墨

235

𦵏

墨

𦵏

*Mê₅***Ink (black)**

Underneath the word for “black” is the word for “soil”, indicating “soot”, out of which black ink is manufactured even today. See I. 9.

赫

236

𦵏

赫

𦵏

*Hêh₅***Brilliant, glorious**

𦵏

Here two words for “red”, given in 229 above, are combined. “A” is from the Archaic Script.

灰

237

𦵏

灰

𦵏

*Hui₁***Ashes, dust; (and hence in colour) grey**

The idea of the picture is to indicate that part of a “fire” which can be taken by the “hand”. See II. 13, 39a.

煩

238

煩 煩 𤇗

Fan₁

To trouble, to disturb, to annoy

“Fire” or fever of the “head” is represented here. See II. 13, 24b, 33

光

239

光 光 𠄎

Kuang₂

Light, brightness, favour

𤇗

This is the picture of a “fire” or light shining upon a “man”. See II. 13, 24b.

真

240

真 真 𠄎

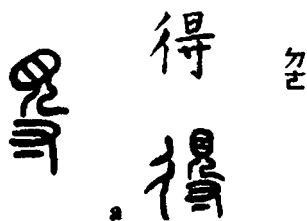
Chēn₁

True, real, genuine



“A transfigured sage ascending to heaven” — so runs the ancient explanation for the formation of this word. On the top is the word for “transformation”, as used in 14 and 74 above; in the middle is the “eye” and the curve meaning “hidden” or “disappearance”; the two strokes beneath this word indicate the thing on which the sage rides. Originally this word meant “the real or true being of a man.”

得



241

Tê₅

To obtain, to acquire,
to effect, to be capable of



The idea of acquisition is indicated by drawing what is “seen” above what is “measured”, which means also “taken by hand”. See III. 9 and 104 above. “A”, which is in the Minor Script, is the same except that another sign has been added on the left. See II. 51.

喜

242




Hsi₃

Pleasure, joy; pleased with



The idea of the word is that the joy which is obtained by hearing “music”, represented by the word on top, and which is expressed by the “mouth”, written below it, is pleasure. See II. 29 and IX. 68. In “a”, which is Archaic Script, the word for “mouth” is expressed by the word meaning “breath going out from the mouth”. See 160 above.

某

243







Mou₃

Plums, prunes

梅

243a




Mei₁

The words for “sweet” and “wood” are combined here, meaning the tree that bears such fruits. Today as a borrowed word it means “so and so”, “a certain person or thing”; the word pronounced “Mei”, which is given in “a”, means only “plums, prunes”. See III. 27 and V. 6.

击

244

*Chi*₅**To strike, to rout**

This word represents the axes of carts striking against each other by a combination of V. 26, which indicates the axis, and IX. 161, on the right, which means “to strike with a stick”.

表

245

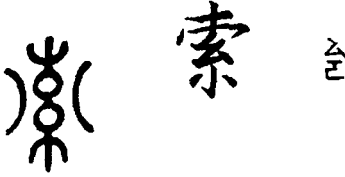
*Piao*₃**To express; manifest, external**

Originally this word meant “overcoat”, referring to a thin external coat used to cover the fur coat, which was

worn with the fur outside. It is a combination of the word for “fur” inserted inside the word for “dress”. See II. 105, 114.

索

246


So₅**A rope**

This is a combination of two words, representing the stalks or leaves or fibers of certain plants which can be twisted into rope. See II. 113 and 247 below.

采

247


Pin₄**To strip a stalk or to peel hemp**

This word is now rarely used. The plant is drawn in the middle portion of the word; the two outer curves either represent the outer layer of the plant or come from the word meaning “to divide”.

孙

248



孫


*Sun*₁

A grandson



The idea of the word is that he belongs to the “genealogy”, on the right, of the “son”, on the left. See II. 49 and 176 above.

美

249



美


*Mei*₃

Beautiful, comely,
admirable, delicious, good

The word for “sheep”, which is on the top, is an abbreviated form for “auspicious”; beneath it is the word for “great”. See II. 23, 122.

羹

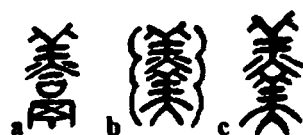
250



羹


*Kēng*₂

Soup, broth



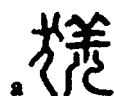
The idea represented here is that of a “lamb” — the word for “sheep” in the upper half — being boiled in a “cauldron”, beneath it. The curved lines on either side indicate the steam. See II. 71, 122. In “b”, which is from the Minor Script, the lower half is the word for “good” or “delicious” — see 249 above.

羌

251

*Ch'iang₂*

Tribes in West China, Tibetans



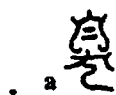
The words for “sheep” and “men” are here combined to signify shepherds, which was a general term for the nomads in the western part of China. See II. 24b, 122. In “a” the dog is pictured on the left. See II. 123.

臭

252

*Hsiu₄*

To smell; strong-smelling



The word for “nose” is written here on top of the word for “dog”. Dogs have a sharp sense of smell. See II. 28, 123. “A” is formed in the same way.



253


Shan₁

The rank odour of sheep or goats

This word is made up of three words for “sheep”. See II. 122.



254


Shan₄

Good, apt, virtuous



The word for “sheep” here means “auspice or good augury”, as in 249 above. On either side is the word for “saying” or “speech”. See II. 122 and VII. 4. “A” is

from the bamboo slips.

轰

255

車 車 車 𨋖

Hung₂

**The rumbling of carts or thunder,
roaring; to explode**

Three words for “cart” are combined here to form this word. See II. 89.

粗

256

鹿 鹿 鹿 𨋖

Ts'u

Bulky, coarse, rough

This is three words for “deer” combined. The original sense of the word was “to cover a great distance”, now obsolete. See II. 130.

尘

257

鹿 鹿 鹿 𨋖

Ch'ên₁

Dust

The idea of the dust raised by the running of a group of deer is represented by writing the word for “earth” beneath three words for “deer”. See I. 9 and II. 130.

尧

258

Yao₂

High, eminent

The word for “earth” is written three times to give the idea of a large mound of earth. See I. 9.

天

259

T'ien₂

The sky; Heaven, God

This word is made up of the pictograph for “man” with a horizontal line drawn on top to indicate the heavens. This word could also be classified as a pictograph-indicative. See I. 1 and II. 23. “A” is another form of the same word.

𡵓

260

𡵓 𡵓 𡵓 𡵓

Yen₂

To face upwards, to look up to

A "man" is drawn on top of a "cliff". See II. 15, 24.

危

261

危 危 𡵓

Wei₁

Dangerous, perilous, lofty

𡵓

The original idea of this word was "having fear on a precipice"; the sign meaning "to check oneself" has been added to the word in 260 above. "A" is from the bamboo slips.

雪

262

雪 雪 𡵓

Hsüeh₅

Snow, ice

This word is a combination of the words for “rain” and “broom”. The idea is that that which rains down and can be swept by a broom is not water but snow or hail. See II. 5 and V. 15.

帚

263

帚 帚 𠂔

*Chou*₃

A besom, a broom

𠂔

In this picture the “hand” is taking a “piece of cloth” to wipe clean a place within an “enclosure”; this gives the idea of “sweeping”. See II. 39a and III. 18.

陟

264

陟 陟 𠂔

*Chih*₅

To ascend, to advance

The idea of the word is represented here by writing the word for “hill” on the left of the word for “steps” or “to walk”. See II. 18 and 47 above.

劫

265


*Chieh*₅**To plunder, to rob, to violate**

The idea here is that someone wants to “go” — on the left — but is stopped by “force”, on the right; this indicates violence. See II. 44 and 267 below.

匚

266


*Chü*₁**A receptacle for rice**

This is a pictograph now rarely used.

去

267


*Ch'ü*₄**To go away; past, gone**

There are two explanations for the origin of this word. One is that the form on top represents a man and the

lower portion gives its sound; the other is that it is a pictograph of a “receptacle” with a lid. Used in the sense of “to go away”, etc., it is a transmissive, — an extension of the idea ‘to hide’ or ‘to store away’ in a ‘receptacle’.

审

268

Shên₃

**To judge, to examine,
to investigate, to hold an official inquiry**

Official inquiries were made in a “hall”; inside this word is the word for “discrimination”. See II. 128, 157.

悉

269

Si₅

To comprehend, to know

The idea is represented here by writing the word for

“discrimination” above the word for “mind”. See II. 38, 128. In “a”, which is from the Archaic Script, the upper portion is probably the word for “window” or “light”.

华

270

*Hua*₂

**To bloom, to flower;
glorious, resplendent; (also “a flower”)**

The classifier on the top shows that this word belongs to the category dealing with plants; see 114 above. It is combined with the form given in “a”, which means “flowers” and has the same pronunciation. “A” is a picture of leaves and flowers with the word for “outgoing breath” written beneath, indicating exclamation. See V. 5. “B” is a harmonic word.

甜

271

*T'ien*₂

Sweet, agreeable, pleasant

This is a combination of the words for “sweet taste” and “tongue”. See III. 27 and 88 above.

香

272



香

 丁
一
尤
*Hsiang₂***Fragrant**


The idea is represented here by a combination of the words for “millet” and “sweet taste”. See III. 27 and 273 below.

黍

273






黍

 尸
乂
*Shu₃***Millet**

The idea here is that that “grain” which by “entering” into “water” changes it to wine is millet. See I. 10 and II. 9, 64.

庆

274




Ch'ing₂

**To congratulate;
good luck, blessings**



The abbreviated word for “deer” is written in the upper portion of this word because, by the rules of hospitality, the skin of a deer was usually offered as a gift. In the middle is the word for “heart”, and below it is the word for “coming from behind”. See II. 38, 130 and 10 above.

V

Ideatives cum pictographs

日

I

日 日 日

Yüeh₅

To speak, to say

a 日

This is a picture of a current of air going upwards out of the mouth. See II. 29. "A" is a similar picture.

兮

2

兮 兮 兮

Hsi₁

(Ah₁)

(An interjection)

A current of air is represented here going upward and being divided. See I. 16, 23.

只

3

只 只 只

Chih₃

(An interjection denoting a stop);

Only, but, yet, merely

▽
a)(

This word shows the breath from the mouth going downwards. See II. 29. "A" has the same idea.

乎

4

乎 乎 𠂇
𠂇

Hu₁

(An interjection in questioning)

One more stroke has been added to the word in 2 above to indicate the air going further up.

于
吁

5

于 于 𠂇
吁 吁 𠂇

Ü₁

Hsü₁

(An interjection, a sigh)

In this word the breath is shown going straight out, which is indicated by the short horizontal line on top.

木

6



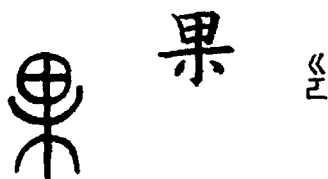
*Mu*₅

**Trees, timber, wood;
(hence) numb, without feeling**

The upper portion of the word represents the branches
and the lower portion the roots of a tree.

果

7



*Ko*₃

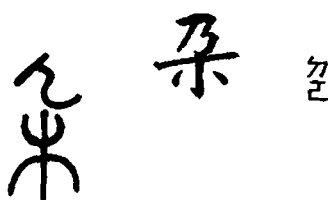
**Fruits; (hence) result, effect, consequence;
certainly**



The form of a fruit is drawn on top of the word for
“tree”. See 6 above. “A” is similar.

朵

8



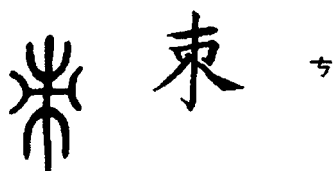
*To*₃

A cluster of flowers

This is a particle used with the words for flower or cloud. The cluster is indicated above the word for "tree", 6 above.

束

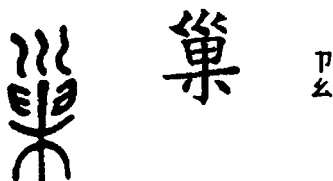
9

*Ts'u₄***A thorn, a tentacle**

Thorns are shown growing on both sides of a tree. See 6 above.

巢


10

*Tzao₂***A nest in a tree**

The nest is shown in the tree, with three fledglings indicated on top.

漆

11

漆 ㄘ


Ch'i₅


The varnish tree, lacquer

漆


The word for "water" on the bottom denotes the sap of the "tree" flowing down. See II. 9. In "a" another classifier for water has been added on the left.

乐

12

乐 ㄌ


Lo₅

Yo₅

Music; happy; to take pleasure in

This is a representation of a large drum and four smaller drums placed on a wooden stand.

廩

13

廩 ㄌ

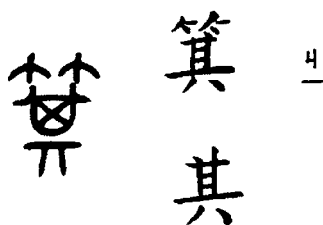

Lin₃

A government granary or a silo



The lower portion of the word represents the building for storing rice with the small openings in the wall. The roof is indicated above it. In “a” the rice plant is shown.

箕
(其)



14

Chi₁

A winnowing basket, a basket for dust

(He, she, it, this, that,
they, their, theirs, its)



The top portion of the word indicates that the basket is made of bamboo; the middle portion represents its form; the lower portion shows the support but also gives the sound. See II. 75, 100. In “b”, which is Archaic Script, two hands are pictured holding the

basket. “C” is also Archaic; the two strokes on top form the word for “division”, which also means “dispersion” or “spread out”. “D” and “e” are both from the Major Script; another pictograph has been added to “e”. See II. 61a. The second form (in parentheses) is used always as a relative, personal and possessive pronoun.

彗

15

彗 彗 彗

Fei₄

A broom

簣

15a

簣 簣

This picture represents bundles of stalks held in the hand. See II. 39a. “A”, which is Archaic Script, indicates a broom made of bamboo branches. See II. 100.

履

16

履 履 履

Li₃

A shoe; to walk; (hence) conduct

𡳿

“To walk” is the original sense of this word. The words for “to walk” and “to stagger”, as well as the word for “boat”, which has the shape of a shoe, form the inner portion; the pronunciation is derived from the outer sign. See II. 37, 51, 87, 159.

裘

17

裘 𡳿 𡳿

Ch'iu₂

A fur garment

求

求 𡳿

𡳿_b

This word is made up of the word for “fur” placed in the middle of the word for “garment”. See II. 114 and 18 below. In “a”, which is from the Archaic Script, the word for “garment” has not been added. See II. 39a. The four strokes indicate an abbreviation of the word for “tail”. The original idea of this word was “to ask for, to beg”; the word for “to follow” in the lower por-

tion of "b" has the same connotation.

尾

18

尾 𠂔

Wei₃

A tail; to follow

𠂔

The inner sign represents the long tail of a bird or an animal used as an ornament of dress; a word for "man" is above it.

衰

19

衰 𠂔 𠂔

Shuai₁

A raincoat made of dried, woven fibres

(Ts'ui₁)

A mourning garment

a 𠂔 b 𠂔

The fibres are pictured inside the word for "garment".

See II. 114. "A" and "b" give a clear picture of the object, showing also the conical hat.

弁
(
卞
)




ㄅ
ㄩ
ㄣ

20

*Pien*₃

A conical cap



This is a combination of two words, I. 16 and II. 48. "A", which is Major Script, gives a picture of the object, adding the form of "two hands". "C" and "d" clearly show the head wearing the cap.

市




ㄟ
ㄩ
ㄣ

21

*Fu*₅

A leather kneepad
used in ancient ceremonial dress

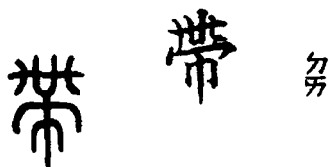


The horizontal line on top indicates a lace; the word for

“kerchief” is below it. See III. 18. “B”, which gives the form of a design used on the kneepads, is the only word in this book which has been taken from Yang Shên’s collection, Ming Dynasty. This form is universally acknowledged as authentic.

帶

22

*Tai₄*

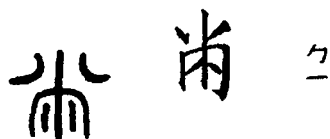
Girdle, sash



The upper portion of this word represents ties and laces hanging from the waist; a doubled form of “kerchief” is below it. See III. 18. “A”, “b”, and “c” are all clearer pictures of things hanging from the waist sash.

𦘔

23

*Pi₄*

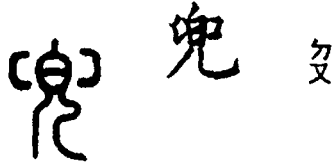
Worn-out

The idea of raggedness is represented by four short

curved lines indicating torn places in the “kerchief”,
which stands for clothes in general here.

兜

24

*Tou₂*

A helmet, a head covering

The curved lines on either side of the upper portion of
the central word indicate the helmet projecting on both
sides of the head. See II. 48.

匹

25

*P'i₅*

A roll of cloth
(of the length of 40 Chinese feet)

The word is written in the form of the roll, with the
word for “to divide” inside it. See I. 16. 40 feet of
cloth were divided into two rolls, 200 feet in 10 rolls
equalling a “bundle”.

𨋖

26

𨋖 𨋖 𨋖

Hui₄

**The covering of the outer
projection of the axis of a wheel**

This is an extension of the word in II. 89.

斗

27

斗 斗 斗

Tou₄

To contest, to fight

This is a picture of two hands fighting, each holding something.

巨

28

巨 巨 巨

Chü₄

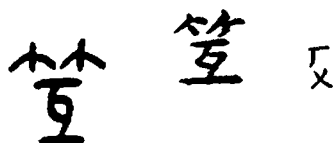
A carpenter's square, a rule

巨

This is the word for “work” with the form of a hand gripping the tool drawn inside it. It is derived from the word in Archaic Script given in “a”. See I. 8.



29



Hu₁

An instrument for twisting ropes



a

The middle portion of this word represents the part of the “twister” which is turned by hand. Above it is the word for “bamboo”. See II. 100. “A” is Archaic Script, without the classifier “bamboo”. As a transmissive it now means “mutual” or “reciprocal”, because the rope is made by twisting the strands equally from both ends.



30


U₁

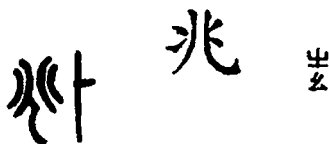
A wizard



This picture represents a man with two long sleeves twirling in a dance in order to induce the descent of spirits.

兆

31

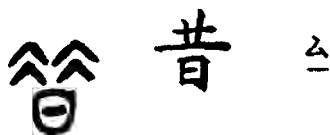
*Chao₄*

An omen

The two lines in the middle portion of this word represent the cracks on the tortoise shell when it was scorched; the curved lines on the left represent the burner. The word for "divination" on the right was added later. See II. 59.

昔

32

*Hsi₅*

Formerly, of old

This was originally a picture of pieces of meat dried in the sun. See II. 1.

皂

33



Hsiang₂

The fragrance of rice

This is a picture of a packet of rice with a spoon drawn beneath it.

丰

34



Feng₁




A abundant, fruitful, luxuriant



The idea of the picture is that of a sacrificial vessel filled to the brim. The "grains", representing the offering, are shown inside and the word for "mountain" in the middle gives the idea of largeness and height. See II. 14, 69.

画




35




*Hua*₄, (5)**Painting, drawing**


Originally this word meant "to draw the boundary lines of a field", the picture showing the "field", on the bottom, with its four borders, being drawn by the pen above it. See II. 20 and IV. 137. "A" is a simplified form.

脑

36




*Nao*₃**The brain**

The hair is depicted here on top of the head, the whole sign on the right representing the brain. See II. 27.

眉

37




*Mei*₁

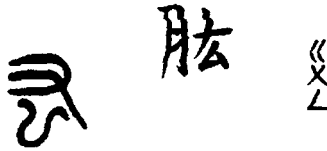
The eyebrows



The eye is drawn below and the wrinkles of the forehead above the curved line representing the eyebrow. See II. 25.

肱

38

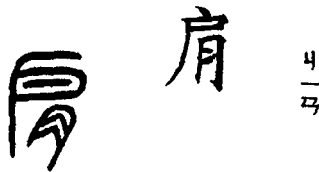
*Kung₂*

The upper arm, the arm

The curved form in the lower left portion of the word indicates the muscles. Sec II. 39a.

肩

39

*Chien₂*

The top of the shoulder



This is a picture of the shoulder with the word for "flesh" drawn below it. See II. 106. "A" is a similar

picture.

胃

40



*Wei*₄

The stomach



The word for “rice” is placed in a diagonal position inside the oval form in the upper portion of the word; the word for “flesh” is given below it. See II. 63, 106.

反

41



*Fan*₃

**To turn over, to retreat,
to turn back, to rebel**

The pronunciation of this word is derived from the outer sign, which also indicates that the palm of the hand is turned over. See II. 15, 39a.

足

42




*Tsu₅***The foot; complete, enough, satisfied**

The round form on top of the word represents the knee-cap; the toes are pictured beneath it. See II. 52.

夬

43




*Kuai₄***To part or parted**


In this picture the hand is represented drawing a bow-string, indicated by the vertical line in the middle, which is shown attached to the nock at the end of the bow. See II. 39, 83. "A" is even more clear.

牟

44



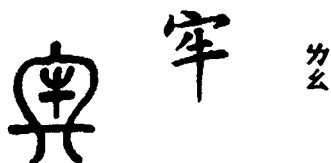

Mou₂

**Lowling of bovine animals;
to moo**

The curled form on top represents the sound and the breath issuing from the ox. See II. 121.

牢

45

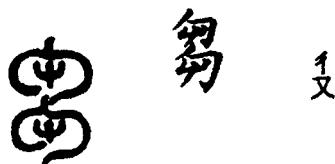
*Lao₂*

A pen for cattle

The ox is shown inside an enclosure with the door barred. See II. 121.

刍

46



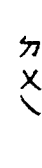
*Ch'u₂*

Hay, fodder

The picture shows grass cut and packed in bundles for feeding cattle. See II. 55 and IV. 115.

兑


47




*Tui*₄**To speak, to bless, to rejoice**

The two strokes on top of the word indicate that air is dispersing from the “mouth” — in the middle — of a “man” below it. See I. 16 and II. 24b, 29.

闭

48




*Pi*₄**To close, to stop up**

The sign in the middle of the word indicates that the door is closed and barred from within. See II. 78.

开

49



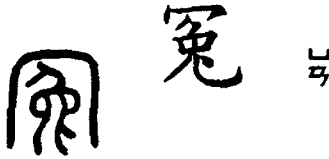

*K'ai*₁**To open**



The picture shows that the bar of the door is being removed with both hands. The Archaic Script in "a" gives the exact idea while the Minor Script (above) is a copy of it, although the original form is no longer recognizable. "B" shows two people pushing open a door.

冤

50

Yuan₁

Oppression, injustice

The picture of a rabbit held under a cover gives the idea of oppression. See II. 125 and IX. 48.

彪

51

Piao₂

A tigercat, stripes; elegant



The word for "tiger" is on the left and the stripes on its

skin are indicated on the right.

后

52

后 后 𠂔

Hou₄

A ruler, a king, an empress, a queen

The form on top represents a man sitting, and the word for “mouth” below it means here to give oral commands and orders.

磬

53

磬 磬 𠂔
𠂔

Ch'ing₄

A percussive musical instrument

𠂔

This is a Chinese musical instrument made of precious stone, which is denoted by the word on the bottom. It is shaped like a carpenter's square and hung from its apex, which is represented by the two signs on the left half of the word; the two on the right indicate that it is struck with a stick held in the hand. See II. 16 and IX.

161. “A”, which is from the Major Script, gives the form of the instrument.

渊

54

Yüan₂

An abyss, a gulf, a deep spring

In “a”, which is from the Archaic Script, the left indicator for “water” is omitted; but both banks and the waves of water are pictured, as in the form above. See II. 9.

谷

55




Ku₅

A valley, a ravine, a gorge

In this word waves of water are partially shown rushing forth from a gorge, which is indicated by the word for “mouth”. From this comes the idea of a valley. See II. 29.

畴

56




*Ch'ou₂***Arable land, field**

The word for “field” is written on the left, and the furrows are represented on the right. See II. 20.

鹵

57







*Lu₃***Alkaline soil, natural salt**

This is an abbreviated form of the word for “west” in the Major Script, combined with dots which represent grains of salt. This type of soil is found in the west (now the northwest) of China.

(灵)

58

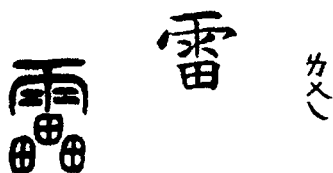



Lin₂

Continuous rain

Here drops of rain are indicated below the word for "rain". See II. 5.

雷

59

*Lei₁*

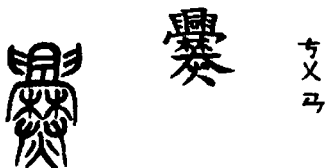
Thunder



The three words for "field" on the bottom represent the earth; the word for "rain" is above. See II. 5, 20. "A" and "b" are both Archaic Script. In "a" the word for "rain" is still on top, in an abbreviated form, and the two circles represent something turning around; in "b", the spiral forms indicate something whirling around within four "fields"; i. e., the reverberations of thunder.

𩇑

60

*Ts'uan₁*

To cook; a cooking stove

The upper portion of this word shows the cooking pot being placed on the stove by two hands; fuel is being fed into the oven, in the middle, and a fire has been started underneath. Five signs combine to form this word. See II. 13, 71; IV. 37, 171, and 6 above.

京

61

*Ching₂***Great**

The original idea of this word was “a very high mound built by men”. The upper portion is an abbreviated form of the word for “high”. See II. 111. The vertical line below it is written from the bottom to the top, an indicative word. The term for the capital of a state (King Ssu,) means “a great multitude”; in ordinary usage only the first word is retained, e. g. Peking, Nanking, etc.

VI

Harmonics

Harmonic words are the most numerous, amounting to ninety per cent of the entire vocabulary. Not much need be said, since the principle is a simple one. The definition given by Hsu Shên is as follows:

Words "formed with the fact taken as an appellation, and the sound harmonized in a similitude".

The meaning of the word "fact" here is somewhat obscure, yet we can take it as expressing the thing or action designated, and "appellation" simply as the word formed through the combination of another sign or word in harmonization. We may explain it in the following way: first, a certain word is taken as the basis for pronunciation; next, other words or signs may be added,

- a) on the left,
- b) or on the right;
- c) on top,
- d) or below;
- e) inside,
- f) or outside (often of a circle).

A new word is thus formed with a different meaning

that may have something to do with the sign or word added, but, with the exception of a small group of words (given below as “cum ideatives” etc.) the meaning is generally not related to the basis of pronunciation. Technically in Chinese the basis of pronunciation is called the “sound”, and the addition to it the “form”. The pronunciation of this new word is then often the same as its basis, or if not exactly the same, there is only a variation of the tone, or the vowel or diphthong is retained but the consonant is changed, or there can be an inflection of the “sound”, the derivation of which is still recognizable. Strictly speaking, this is part of a great branch of knowledge which we now call phonology, the study of sound and rhyme, both ancient and modern, which delves deeply into the history of the several — at least three — great changes in the pronunciation of words in the past, the topographical distribution of dialects, etc. That need not be treated here.

The two words given by Hsu Shên as examples of this category, Chiang 江 and Ho 河, were both onomatopoeics, that is to say, words formed by imitating the sound of natural objects. Both these words mean ‘river’, but the former refers to the long Yangtze River in the middle part of China and the latter refers to the Yellow River in the north. The “fact” here used is the sound of the river flowing. The Yellow River, flowing swiftly within its mud banks, gives a sound like “ho-ho-ho”, so the word K’o (kho) 可 was taken

as its basis because of its “ho” sound. The Yangtze River with its rocky and hilly banks gives a sound like “kung . . . kung . . . knug” when the waves dash under hollowed cliffs, reverberating with echoes, so the word Kung 工 was used as its basis. Since they were used to designate rivers, the word or radical — called also “classifier” — for ‘water’ was added to both words on the left. The word now read as Chiang was in ancient times pronounced Gung 江.^① Obviously the original meaning of these two bases, one meaning ‘work’ and the other ‘may’ or ‘can’, has nothing to do with the idea of a river.

These two words taken as examples are clear enough for the explanation of the harmonic principle, inasmuch as they are at the same time onomatopoeics, but such words are few, because not every natural object has a sound, and even if it has a sound, it may or may not have been used in the formation of a new word. Now, apart from a limited number of such onomatopoeics and a limited number of ideatives cum harmonics, there are questions that remain to be answered, such as: why a certain sound was used to denote a certain word, or to put it in another way, why a word was so pronounced, and further, why a particular basis was used to form this or that new word, etc. All this may lead one to

① Could this principle give any suggestion to the formation of the Sanskrit word ‘Ganga’ or Ganges?

ask whether these questions can be posited at all, because in analyzing the pronunciation of a word we come to the final element, the fundamental sound represented by the simplest sign, after which we can proceed no further. Yet there must be secrets of the very origins of language which can be investigated even further, but that investigation must be relegated to the realms of philosophy. To obtain any answer at all, satisfactory or unsatisfactory, the fields of cultural history, music, and psychology must be deeply explored and certain generalizations in comparative philology concerning the fundamental human sounds and vocal faculties must be firmly established, whether comparative philology be a universally acknowledged branch of science or not. Evidently, this is too vast a field for individual research, being beyond our present scope. We can only limit ourselves to the field already explored, taking this simple principle or rather this method of word formation into consideration.

To illustrate this category, a few examples may be enough. Since sound alone is to be dealt with here, the meaning need not be given. The numbers mark the tones, from the first to the fifth. Tones vary in number with different dialects in different localities, and in some places there may be six, seven, eight or even nine tones, but we need not concern ourselves with these dialects. We shall take only the five standard tones into consideration. It is not that a particular tone must have its own word, nor that a word

must be pronounced in all the five tones. Only one tone is used at a time, both in the written and in the spoken language. Needless to say, since so many words have the same sound and the same tone, they can only be understood in the context of the words heard, although in the written language they cannot be mistaken. It is not necessary to commit every word to memory in the examples given here.

東	<i>Tung</i> ₁	重	<i>Chung</i> _{2,3,4}
凍	<i>Tung</i> ₄	動	<i>Tung</i> _{3,4}
凍	<i>Tung</i> ₄	種	<i>Chung</i> ₃
棟	<i>Tung</i> ₄	渾	<i>Chung</i> _{3,4}
蠓	<i>Tung</i> ₄	懂	<i>Chung</i> ₃
		踵	<i>Chung</i> ₃
		鍾	<i>Chung</i> ₃
		種	<i>Chung</i> _{3,4}
		腫	<i>Chung</i> ₃
		踵	<i>Chung</i> ₃
		鍾	<i>Chung</i> ₁

童	<i>Tung</i> ₂
僮	<i>Tung</i> ₂
衝	<i>Chung</i> ₁
幢	<i>Chung</i> ₁ , <i>Chiang</i> ₁
撞	<i>Chiang</i> ₁ , <i>Chung</i> ₁
憧	<i>Chung</i> ₃
潼	<i>Chung</i> ₁ , <i>Tung</i> ₁
幢	<i>Chung</i> ₁
種	<i>Chung</i> ₃
幢	<i>Tung</i> ₂
墮	<i>Chung</i> ₂
瘡	<i>Chung</i> _{1, 3}
董	<i>Tung</i> ₃
鐘	<i>Chung</i> ₁
鐘	<i>Chung</i> ₁

VII

Harmonics cum Indicatives

氏

1


*Ti₃***Foundation**

The upper portion of this word is derived from the word in 2 below, and the pronunciation is an inflection of its sound. The horizontal line in the middle represents the earth; the curving line below it is the root, and the leaf-bud is shown on top. Here the short horizontal line on the bottom of the word gives emphasis to the taproot.

氏

2


*Shih₄***The family or clan name**


This is the origin of the word in 1 above; its form is explained there. It is meant to represent the origin of a tree, and thus, for a man, his family name. "A" is from the "Stone Inscriptions of the Classics". It shows

better the sprout coming out of the earth and the roots below.

音

3

Yin₂

A sound, a tone

This word comes from 4 below. The short horizontal line in the word for “mouth” indicates the sound. The form on top of the “mouth” is an ideative pronounced Chen, meaning “to offend higher authorities” or “to intervene presumptuously in higher affairs”. See I. 4, 11.

言

4

Yen₁

To speak, to talk; speech

This is the origin of the word in 3 above; its form is explained there.

宜

宜

5


I₁

(O)

**Right, fitting, suitable, seemly;
ought, should**

a 

The sign in the interior of this word represents that which is under the roof and above the earth, which gives the idea of “fit” and hence “suitable”, etc. It is also an ideative. See II. 157. In Archaic Script, shown in “a”, the central word was not abbreviated; it had the same vowel sound in ancient times as IV. 75.

VIII

Harmonics cum pictographs

齿

1

Ch'ih₃

The teeth

This word is pronounced in accordance with the word given in II: 52, which is the upper portion of the word. Below it is a picture of the teeth.

孛

2

Pu₅

Plants issuing forth exuberantly

In the middle of this word is the picture of a plant. The pronunciation is derived from Pa, meaning “to divide”, given in I. 16.

函

3

Han₂

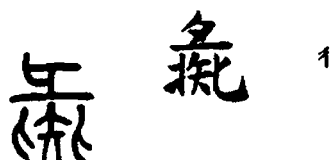
The tongue



The lower portion of the word is a picture of the tongue; it is pronounced in accordance with the word given in II. 97, which forms the upper portion of the word. "A" shows the tongue only.

𦘒

4

*Chih₄*

Swine



This is a picture of the head and the legs of a swine; the pronunciation is derived from the word given in II. 84, seen in the lower middle portion of the word. "A" has a similar formation.

氏

5

*Shih₄*

A family, a clan, a family surname




The formation of this word is explained in VII. 1. It is given here again because it can also be classified under this category. The original pronunciation is derived from Yih, I. 22, meaning "to flow".

IX

Harmonics cum Ideatives

芝

1







Chih₁

**A fungus with a purplish stalk,
very seldom found, the appearance of which
is believed to indicate the happiest of times,
with blessings of prosperity and longevity for everyone**

“A divine plant” is the old explanation for the formation of this word; the word below the two “plants” means “to progress” and gives the sound. See III. 32 and IV. 114.

莽

2




Mang₃

Confused, disorderly, rude, rough

“The hunting dog skilled in chasing rabbits through grassy fields is called ‘Mang’ in the southern part of China” is the old explanation of this word. It is a combination of two words; see II. 123 and IV. 117. It is an ideative as well as a harmonic.

曾

3

*Ts'eng₂***Already, past**

This is a combination of three words. The pronunciation is derived from the word in the middle; the words above and below it indicate the extension of the voice in speaking. It is an expletive something like "then" in English. See I. 16, II. 79a, and V. 1.

胖

4

*P'ang₄***Fat, corpulent**

The word for "a half" on the right gives the pronunciation with a slight inflection; the word for "flesh" is on the left. See II. 106 and IV. 207. The original idea of the word was half of an animal.

单

5

Tan₁

Single, alone, odd, simple



The meanings given above are the borrowed senses of this word; the original idea was "large" or "great", according to Hsu Shên. Actually it should mean "to boast" or "to talk greatly", because of the two words on top for "mouth", pronounced Hsüan and meaning "clamorous". Below is an abbreviated form of the word "Po", II. 119, which gives the idea of "pushing forth". This is a harmonic word because of the word on top.

支

6

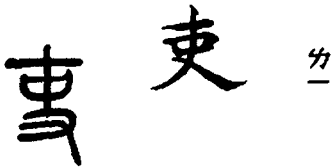
P'u₅

To tap, to beat lightly

The pronunciation of this word is the same as the word in the upper half. The lower part indicates beating with the right hand. See II. 39a, 59.

吏

7

Li₄

A clerk in government offices,
an officer, a deputy

The word “I” on top means “high” or “high authorities”. The pronunciation is derived from the word “shih” below, meaning a “historian” but also a “clerk in the government”. The officials always followed the instructions from above. See I. 1 and IV. 138.

礼

8

禮 𡇗

Li₃

Propriety, rites, ceremony,
worship, good manners, mores

𡇗

Originally this word meant “that which is done in worshipping the gods to invoke their blessings”. On the left is an indicative, see I. 7, and on the right is the form of a “sacrificial vessel”. No references can be found in the ancient classics for the separate use of the latter word, but it gives the sound. In the Archaic Script given in “a”, the form is simpler; it is also a harmonic word.

碧

9

碧

碧

𠂔

Pi₅

**Greenish or bluish jade
with a white lustre**

Three words are combined here: the word for “jade” on the upper left, Bê, meaning “white”, on the upper right, from which the sound is derived, and the word for “stone” below them. See II. 16, 160 and IV. 216.

社

10

社

社

尸

Shê₄

**The “master” or god of the soil,
the local deity**

社

The ancient sound of this word was derived from the word on the right, which means “earth”. See I. 7, 9. In “a”, which is in the Archaic Script, the word for “tree” has been added. In the Chow Dynasty, every 25 families worshipped together and built an altar to this

god, planting trees suitable to the soil beside the temple. That species of tree was then sacred to that deity.

崇

11

Sui₄

**An evil spirit,
evil influences of a demoniac nature**

The sound of this word is derived from the word for “to come out” on top. See I. 7 and II. 102.

喪

12

Sang₂

To lose, to die, to mourn for the dead

“To bewail someone or something lost” is the idea of the word; the word for “lost” on the bottom also gives its vowel sound. See IV. 36 and 13 below.

哭

13

*K'u₅***To bewail, to cry**

A "dog" barking in a mournful manner is the idea of this picture.

归

14

Kuei₂

**The marriage of women;
to return to, to send back, to go back**

The word on the upper left gives the vowel sound to this word; the word on the bottom left gives the idea "to stop". See II. 17, 52. The right side is an abbreviated form of the word in 15 below. The form of "a" is only slightly different.

妇

15

Fu_{4, 3}




A wife, a lady, a woman in general



The original idea of this word was “to obey” or “to serve”. It is an ideative made up of two words — see II. 45 and IV. 263. “A” is very similar.

返

16




Fan₃

To return, to go back

This is a combination of the word for “to go” or “to walk”, on the left, and the word for “to turn back” on the right, which also gives its sound. See IV. 47a and V. 41.

路

17




Lu₄

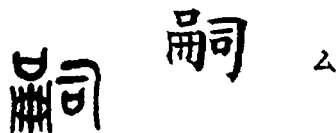
A road, a way, a path

This is a combination of the word for “foot” or “feet”

on the left, and the word for “each” or “every” on the right. The sound is derived from the latter word. See IV. 9 and V. 42.

嗣

18


Ssû₄

To inherit; heirs



This is a combination of three words. The word for “mouth” is upper left, and the word for “documents” is below it. See II. 29, 116. On the right is the word for “to be in charge of”. When the heirs inherited their dukedoms, the imperial documents had to be read in their ancestral temples. It is pronounced like 19 below.

司

19



Ssû

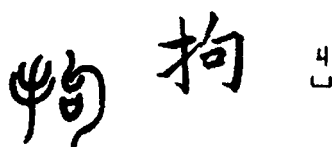
To be in charge of

This word is the same as the word in V. 52 except that

it is turned over. This indicates that the person is facing the same direction as the king, which implies that he is a delegate or minister of the king taking charge of imperial affairs.

拘

20

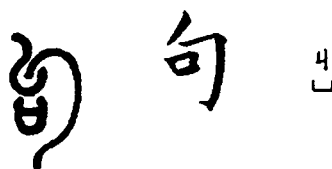

 The image shows the character 拘 in two forms: a seal script on the left and a regular script on the right. To the right of the regular script is a small diagram showing the stroke order: a vertical line down, followed by a hook to the right, and then a vertical line down.
Chü₁

To restrain, to seize, to arrest, to adhere

“To stop with the hand” is the idea of this word. See II. 39. The pronunciation is the same as the word in 21 below, which is the right hand portion.

句

21


 The image shows the character 句 in two forms: a seal script on the left and a regular script on the right. To the right of the regular script is a small diagram showing the stroke order: a vertical line down, followed by a hook to the right, and then a vertical line down.
Chü₁

A curve, a sentence; to hook

This is pronounced like the word for “mouth”. The other two curved lines form another word meaning “curved” or “curvature”. In ancient times a slight hook was used to mark the end of a complete expression, as we put a dot or period today. From this the idea of “a

sentence" arose. See 22 below.

钩

鉤 𠄎

22

Kou₂

A hook

"Kou" is the original sound of both 21 and 22, but by an inflection it came to be read as "Chü". Here a hook made of metal is designated by the radical for "metal" on the left. See X. 4.

博

博 𡗗

23

Po₃

Extensive, ample

"Broadly spread" was the original idea of this word. The word for "ten" on the left implies manifoldness and multiplicity. See I. 18. The pronunciation is derived from the word on the right which is explained in 24 below.

專

𠂔

專

𠂔

24

*Pu₅***A measurement of four inches**

This is a combination of two words, the word for “inch” in III. 9 and the word in 25 below.

甫

𠂔

甫

𠂔

25

Fu₃

**A “style” or name,
a title of respect for elders, especially old men**

The word for “father” on top gives the sound, and the word for “to employ” is below it. See III. 7 and IV. 16. As a borrowed word it means “to begin; just now, recently; great, large, eminent”. We cannot but explain the origin of the sense “extensive” for the word Po in 23 above as coming from the idea that the measurement of the knowledge — in Sanskrit *pramana* — of old or respectable persons was wide and broad.

警

26



 $\frac{4}{\angle}$
*Ching₃***To warn, to caution, to arouse**

“To caution someone with words” was the original idea of this word. See VII. 4 for the lower portion. The word on top is explained in 27 below.

敬

27




 $\frac{4}{\angle}$
*Ching₄***To respect, to reverence, to honour**

This is a combination of two words, 6 above and 28 below, which gives the idea “to restrain or to control oneself”, which is suggested by the word for “beating” on the right.

苟

28


 $\frac{4}{-}$
*Chi₅***Careful, watchful, respectful, urgent**

This is a word from which the two foregoing words were derived. On top is an abbreviated form of the word for “auspice”, derived from the word for “sheep”; below it is the word for “mouth”, but “enclosed and restrained” — i. e. , to hold one’s tongue. See II. 29, 55, 122. This combination means “to be good and careful in one’s talk”. This word must be distinguished from the word in 29 below, which is usually written in the same form in modern script.

苟

29

Kou₃

Careless, illicit; if, only, if indeed

The word for “grass”, on top here, has also the sense of “rustic” or “rough”; below it is the word for “hook”, which has the same sound. See IV. 114 and 21 above. In the Archaic Script, given in “a”, the word “mang” is used. See IV. 117.

誼

30

誼 -

*I₄***That which is suitable; righteousness**

“The fit saying or words” was the original sense of this word. See VII. 4, 5. The sound is derived from the word on the right, and the meaning has been extended to include “any right action or virtuous conduct, or correct meaning”.

晨

31

晨 𠄎

*Ch'ên₁***Daybreak, morning**

The use of the word Ch'u on top implies that the “darkness has lifted”, and the word below it, meaning “the fifth period from midnight” (that is, 7 a. m. to 9 a. m.) gives the sound. See 47 below.

辰

32

辰 辰

Ch'en₁

A measure of time

This is a pictograph originally meaning “pregnant”. The two horizontal lines on the top combined with the vertical line on the left represent the form of a man, and the lower part is the word for “pregnancy”. But as a borrowed word it is used as a numeral to denote a year or a month or a period of the day. Because this use prevailed, its original meaning was lost, and another word for “pregnant” was coded with a radical for “woman” added on the left of the original word. See 33 below.

娠

33

*Ch'en₁***Pregnant, having conceived**

See 32 above for the history of this word.

晨

34

Ch'en₁

Daybreak, morning

晨
a

Note that this word has the same meaning as 31 above. The three circles with dots inside represent the stars of Scorpio, which are bright in the morning sky in China. This word means “bright” or “brilliancy”, perhaps referring to Antares, the most brilliant star in the constellation. In “a”, this word is written with the word for “sun” on top instead.

坚

35

堅 𡗗 𡗗

Chien₂

Solid, strong, durable, obstinate

The original sense of this word was “hard soil”. The sound is derived from the word on top, 36 below.

𡗗

36

𡗗 𡗗 𡗗

K'êng

A firm grasp, a tight grip

On the right is the word for “hand”. The sound is derived from the word on the left, 37 below.

臣

37

Chêng₁

To be subject to; a subject, a minister

This is a pictograph showing a man bowing low.

賢

38

Hsien₂

Talent; virtuous, worthy, good

“To impart wealth to others is a virtuous act” is the explanation for this word. The sound is derived from the word on top, 36 above; the word below it has also the meaning of “wealth”. See IV. 152.

豎

39

Shu₄

**To set up, to establish;
upright, perpendicular**

The original sense of this word was “to stand firmly”. The sound is derived from the word on the bottom, which represents a sacrificial vessel that is always set upright. See II. 69.

整

40

整 𠔁

Chêng₃

To put right, to set in order

On the bottom is the word for “upright”, III. 2; the word on top is explained in 41 below.

敕

41

敕 𠔁

Ch'ih₅

Imperial orders

“To give instructions or warnings” was the original sense of this word. It is an ideative formed by the combination of two words, IV. 123 and 6 above.

政

42

政 政 𠂔

Chêng₄

To rule, to govern; politics

The pronunciation of this word is the same as the word on the left. See III. 2 and 6 above.

改

43

改 改 𠂔

Kai₃

**To alter, to change,
to correct, to reform**

On the left is the harmonic word meaning “by means of” or “to use”, II. 154 a. The word on the right means also “the hand performing an action”, by which correction is implied.

鼓

44

鼓 鼓 𠂔

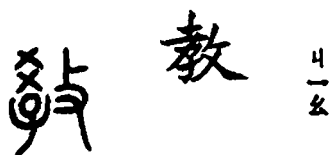
Ku₃

A drum; to beat drums

The original sense of this word was “to beat a drum”, clearly shown by the word on the right, “to beat”. The sound is derived from the word on the left, 68 below.

教

45


Chiao₄

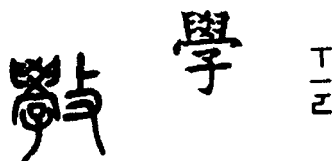
To teach, to instruct;
education, religion



“What is given by those above and followed as an example by those below” is the original explanation of this word. The sound is derived from the word on the left. See 50 below.

学

46


Hsioh₅

To learn, to study; scholarship

“To awaken and to enlighten” is the original explana-

tion of this word. Two more signs have been added to the word in 45 above, meaning "to uplift" "the covering", 47 and 48 below. The sound is derived from the former.

𠂔

47

𠂔 𠂔 𠂔

*Chu*₃

To uplift

This is a pictograph showing both hands lifting something. It is an inverted form of IV. 37.

𠂔

48

𠂔 𠂔 𠂔

*Mi*₅

To cover; the covering

This is a pictograph.

𠂔

49

𠂔 𠂔 𠂔

*Hsao*₁

To cross, to intermingle

This word represents the horizontal lines, whether whole or broken, in the trigrams or hexagrams of the *Book of Changes*.

学

50

*Hsiao*₅**To imitate, to emulate**

This is a harmonic word, probably the word in 46 above in Archaic Script. The sound is derived from the upper portion, 49 above.

效

51



力

*Li*₅**Beautiful**

This shows a design of cross lines, as used in a window. It is a form of the word Erh in the Archaic Script. See 52 below. As a word it means "beautiful", but it is now rarely used.

(你)

尔

你

52

Ērh₃

尔

Thus, it is so, so

a
尔

爾

儿

This is a final particle, sometimes used as an interrogative. It is a combination of three signs; the word for “to enter” on top; the vertical line written from bottom to top, showing an upward movement; and the word for “division” on both sides. See I. 10, 16. The breath and hence the sound having been dispersed indicates the end of a sentence. As a borrowed word it is used as a pronoun meaning “you” or “your”. The word used now meaning “you” has a classifier for “man” added on the left of the above form, but it is not found in Hsu Shên’s Dictionary. In ancient texts this word is always given in the form shown in “a”, designs of cross lines added to the above form. The original sense of “a” was “the beauty of window decoration”.

雁

53

(雁)

雁 𠂔

Yen₄

The wild goose


 a 鴈 b

The wild geese are arrayed like the word for “man”, flying south in cold weather and north in hot weather, so this word is used. A “bird” is also drawn inside. The sound is derived from the curved line on the top left. See II. 15, 24, 135. In “a” the word for “fowl” is used. This word and the word in parenthesis are used today without distinction. See II. 137. “B” is a more abbreviated form.

瞿

54

瞿 𠂔

Ch'ü₁

The gaze of a bird; to gaze at

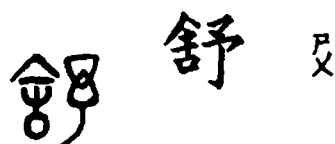

 b



Two “eyes” are pictured above the word for “bird”. This word refers to eagles and other birds of prey. See II. 135. In “a” the eyes are looking towards the left and the right.

舒

55



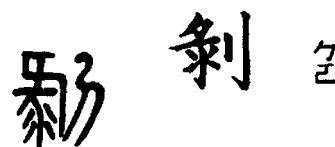
*Shu*₁

To relax, to stretch, to unroll

The pronunciation is derived from the word on the left, while the word on the right represents the idea of giving and taking. See II. 110 and IV. 228.

剥

56



*Bo*₅

To peel, to fleece, to cut

The sound is derived from the word on the left, 57 below. The “knife” is on the right. See II. 85. This word is sometimes written as given in “a”, since the word on the left gives its meaning and pronunciation. See II. 59

录

57

Lu₅**To carve wood**

This is a pictograph, and also an antique form of the word Po in 56 above.

划

58

Hua₄**To rive, to divide, to cut, to mark**



A knife or an awl is used to rive or divide. See II. 85.
The word on the left gives the sound. See V. 35. "A"
is from the Archaic Script.

劑

59







Tsi₄

**To trim, to adjust,
to compound medicines; a dose**

"To cut evenly with a knife" was the original meaning
of this word. The pronunciation is almost the same as
the word on the left, III. 36, but with an inflection of
the tone.

刺

60




Tz'u₄

To stab, to kill

The word on the left gives the idea and the sound. See

V. 9.

可

61

K'o₃**May, can; able**

This is an auxiliary verb or verb originally derived from a sound exclamatory in nature; the picture shows the breath coming out from the "mouth". See I. 23 and II. 29.

吁

62

Hsü₁**An interjection something like "alas"**

The sound of a sigh escaping from the "mouth" is indicated by the word on the right, which represents the breath going upwards. See V. 5.

愷

63

K'ai₃

Kindly, joyful, delighted, contented

The classifier for “heart” on the left is a later addition; originally this word was written like the word in 64 below. See II. 38b.

𢇛

64

𢇛 𢇛 𢇛

Ch'i₃
(*K'ai₃*)

**Music played at a victory
or triumphant return of an army**

Used as a borrowed word this word now means “how”. It is a combination of the abbreviated forms of the words in 65 and 68 below.

微

65

𢇛 微 𢇛

Wei₁

Subtle

The upper portion of the word in 64 above is taken from this word, which is again a combination of 66 and 67

below.

尙

66

尙 尙 𡵓

Chuan₂

The heading; alone; solely

The picture of the sprouts of a plant just appearing above the earth, which is indicated by the horizontal line in the middle, gives the idea of “minuteness”; the roots are shown below the line. Originally a noun, it is now used often as an adverb.

攸

67

攸 攸 𠂇

Yu₂

Far-reaching, distant; for a long time

攸

The original sense of this word was “conducting water in a peaceful flow”, but only the middle line is left of the word for “water”. In “a” the word for “man” has been omitted but the entire word for “water” remains. As an expletive it meant “that which”, “whereby”.

壹

68

*Shu₁***A display of musical instruments**

The picture represents musical instruments displayed, set upright and visible at a distance. Joy is always something “subtle” and that felt at a musical performance celebrating a victory makes one “contented”. This word refers back to 63, 64, and 65 above.

阱

69

*Tsing₃***A pitfall, a pit**

窞

a

井

b

The word for “hill” or “mound” is on the left; the “well” on the right has the same pronunciation as this word. A pit for wild animals is usually dug in hilly terrain. See II. 18, 81. In “a” the word for “hole” is on top. See II. 158. In “b”, which is in the Archaic Script, the word for “water” has been added, showing that water is within the well. See II. 9.


70

飨  饗  丁
尤

Hsiang₃

To offer food in a ceremony,

or to enjoy it

享  高

享  亨  

The top half of this word is the word for “country dis-

tricts", where on certain occasions the elders gathered for feasts; hence the word representing "food" has been added below it. See V. 33 and IV. 84. The above word and "a" are mutually interchangeable. On top is an abbreviated form of the word for "high" and the form on the bottom indicates "the food offered". In "b" the two opposing halves are abbreviated forms of the word for "high", by which God and King were designated in the sacrificial offerings. See II. 111.

饋

71

餽 餽

K'uei₄

To make a present of food

On the left is the classifier for "food" and on the right is the word for "the departed soul of ancestors", from which the sound is derived. An offering is made to the ancestors on any festive occasion. But the word for "departed souls" has now degenerated to mean only "ghosts" or "demons", and the original sense of offering food has been enlarged to mean the offering of any gift to anyone.

杓

72







Sho₅

A ladle, a handle (as of a cup)

The picture represents “a wooden ladle”, which, according to archaeological researches, was a cup-shaped ladle six inches — by ancient Chinese measurement — in diameter at the mouth, three inches deep and three inches in diameter in the middle, with a handle twenty-four inches long, lacquered red. See II. 91 and V. 6.

梁

73




Liang₂

A bridge over a brook,
a beam, a ridge



The words for “water” and “wood” are here; the sound is derived from the word in the upper right portion, which is an abbreviated form of the word meaning “to create”. In “a”, which is in the Archaic Script, two words for “wood” are used, and the line between them

indicates the bridge.

创

74

𨔵 𨔶 𨔷

Ch'uang₃

To create, to make, to invent

“To dig a well” was the original sense of this word; the word on the right gives the pronunciation. See III. 14.

贫

75

𨔵 𨔶 𨔷

P'in₁

Poor, impoverished

The word for “divided” on top from which the sound is derived means also “lessened”; below it is the word for “money” or “coins” which means also “wealth”. See IV. 70, 152.

贵

76

𨔵 𨔶 𨔷

Kuei₄

**Honourable, noble,
precious, expensive**

a  b 

The original sense of this word was “things that are not cheap”; that means “expensive”, etc. The word on top gives the sound, which is explained in 77 below. “A” is Archaic Script, and must be of another origin. It is copied from the bamboo slips, differing from “b”, which is another form of the same word, in having one more short stroke underneath. The vertical line and the two curved lines on top probably indicate precious ornaments on a turban. See 78a below for another use of this form.

尙

77

Kuei₄

A basket or casket made of grass

This is a pictograph in the Archaic Script. This type of basket is used for carrying things, and if large, for carrying earth. It is a simple thing, but when this form is combined with the idea of “money”, meaning that much

money is required to purchase it, an expensive object is meant, as in 76 above.

妻

78




Ts'i₁




A legal wife



This is in the Minor Script, a combination of two words; an abbreviated form of the word in 79 below on top, and the word for “woman” below it, signifying a woman “alert” in her services. “A” is Archaic Script; the word for “woman” is below the form given in 76b.

捷

79




Ts'ieh₅

Alert, nimble, prompt, clever, smart



This word gives the pronunciation to the word in 78 above with a slight inflection. “The prompt growth of

grass" was its original sense. "A" is another form of this word which represents the foot pedals on a weaving machine. It is a combination of three forms.

冒

80

冒 冒 𠂔

Mao₄

To go forward with the eyes covered,
to risk, to rush upon

See II. 25 and III. 29.

最

81

最 最 𠂔

Ts'ou₄

To take by violence

See III. 29 and 125 below.

宝

82

宝 宝 𠂔

Pao₃

A jewel, a treasure; precious



This word is a combination of four forms. See II. 70, 157, 160, and IV. 152. The pronunciation is in accordance with the word Hou in II. 70. In “a”, which is in the Archaic Script, the word for “shells” has been omitted. “B-f” are all taken from the ancient bronzes.

窃

83


 方
一
世
*Ts'ieh₅***To steal; theft, larceny**

This form represents the original sense of the word, “an animal stealthily digging a hole into a cache of rice and eating it.” Worms are also included in the general term “animals”. See II. 63, 158 and IV. 1. The pronunciation is a composite of the sounds of the component parts.

室

84



尸




Shih₅

A room, a home

the “house” where one “enters and dwells” is the idea of this word, while the word for “to enter” gives its pronunciation. See II. 157 and III. 23.

害


85





*Hai*_{4, 5}**To injure, to do harm to; injury**

The traditional explanation for this word is that the word for “mouth” on the bottom represents “words”, which cause many troubles, and that these usually begin in the “family”, represented by the word for “house” on top. The pronunciation is derived from the word in the middle. See II. 58.

定

86




*Ting*₄**To fix, to settle, to decide**

This is a combination of two words, II. 157 and III. 2.

The idea is clear; the pronunciation is derived from the word in the center.

87

两

 力
一
尤
*Liang*₃**One ounce**

兩

a

in ancient Chinese measurement,
equal to 24 grains;
also, a pair, a couple; both

b

This is a combination of the word for “one” and the word in “a”, which has the same pronunciation. “A” is now obsolete and the word above is used in its stead. It is a pictograph showing “a balance hanging on both sides”, hence the idea of “equal division” and “a pair”, etc. “B” is similar to “a”.

88

敝

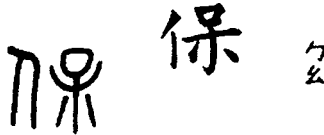
 夕
一
*Pi*₄**Worn-out, poor, unworthy**

This word has the same pronunciation as the word on the left, which originally meant "worn-out clothing".

See V. 23 and 6 above.

保

89


*pao*₃

**To protect, to guarantee,
to nourish, to nurse**

Here the classifier for "man" is on the left and the pronunciation is derived from the word on the right, which is an abbreviated form of the word in 90a below. See II. 24.

孚

90


*Fu*₁

To brood over eggs; confidence



This word was originally pronounced Pao. It is an ide-
ative showing that the "claws" on top are turning the

eggs while the bird is brooding; “offspring” is meant by the word in the lower half. See II. 49, 107. The meaning of “confidence” comes from the sense “to brood over eggs” because any event which takes place at the appointed time inspires confidence. In “a”, which is Archaic Script, “eggs” are represented by the two strokes on each side of the lower word.

仲

91

*Chung*₄

**The second of either three or four brothers
or the second month of any season**

Both the usages of this word have the idea of being in the “middle”; the word with this meaning has the same sound. See II. 24 and III. 1.

伍

92

*Wu*₃

A file of five men,

a group of five families, a comrade

See I. 13 and II. 24.

什

93

什 什 尸

Shih₅

**A file of ten soldiers,
a group of ten families**

According to Hsu Shên this word means also “to give guarantee to each other among the ten” members or families for mutual protection and security. See I. 18 and II. 24.

佰

94

佰 佰 𠂇




Pê₅

A hundred; a centurion

This word means also “a leader of one hundred men”.
See II. 24 and IV. 215.

化

95




*Hua*_{4, 2}


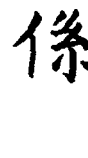
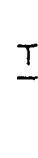
To smelt, to transform,
to change, to influence



The word on the right is the sign for “man” inverted, meaning “changed” or “dead”. It gives its pronunciation to the word. “A” is an even simpler form.

系

96


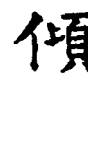
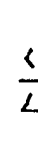



*Hi*₄

To belong to, to bind,
to be attached to, to be, is, are

The conventional sense of “to be” comes from the idea that when we say “it is this”, it implies “to belong to”, “to bind”, etc. See IV. 176.

倾

97




*Ch'ing*_{2, 3}

**To upset, to be overthrown,
to endanger**

The word on the right is the word for “to lean, to incline”, IV. 35. As a transmissive this word means “to upset”, etc.

像

98

像 像 𠂇
尤

Siang₄

**Appearance, resemblance, image;
like**

The meanings given above are derivatives; the original sense of this word was “a form or pattern”, and it was pronounced Yang. The elephant is a huge animal easily seen, so there came the idea of “appearance”, etc. But since a living elephant is rarely seen in China, its appearance could only be known through pictures, so there came the idea of “image”, etc. See II. 133.

仙

99

仙 仙 𠂇
𠂇

Hsien₂

**“An immortal man transformed
who has left the mundane existence”**



This word has the same sound as “a”, which means “to ascend”. The sound is derived from the word in the upper middle portion of “a”, II. 27. The other four parts form one word, meaning to “uplift”. Sometimes another word for “token” is added beneath this word, as in “b”. See IV. 37–39a.

制

100

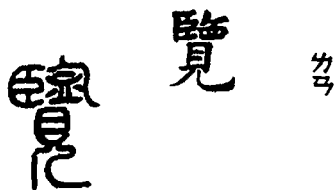
*Chih₄*

To cut out or to make (as garments)

This is a combination of IV. 66 and II. 114.

覽

101

*Lan₃*

**To inspect, to look at,
to witness, to examine**



This is a combination of the word for “to see” on the bottom, IV. 104, and a condensed form of the word in 102 below, from which the pronunciation is derived.

監

102

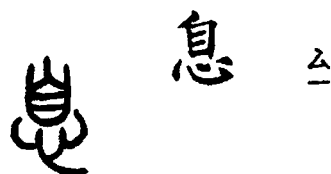
*Chien₂*

To inspect, to oversee

This is a harmonic word representing a delegated person supervising a ceremony from above, such as the slaughtering of sheep in a sacrifice. See III. 25 and 37 above.

息

103

*Hsi₅*

To rest, to desist, to sigh, to breathe



This picture represents the “breath” coming out of the

“heart” through the “nostrils”. See II. 28, 38. The borrowed sense is “to rest”, as sometimes one heaves a long sigh after an exertion, feeling relieved that a certain work has been done. The sound is derived from the upper part of the word.

愚

104







Yü₁

Stupid, doltish, rude, obtuse, dull

On top is the word for “a kind of monkey with red eyes and a long tail”. This is also an ideative made up of the head shape written above the “footprint”. Compare with II. 134. The word for “heart” meant also the “mind”. See II. 38.

忘

105




Wang₂




**To forget,
to be unmindful of, to neglect**

“The loss of mind” or “escaped from the heart” is the

original idea of this word. The pronunciation is the same as the word on top. See II. 38 and IV. 36.

决

106







Chueh₅

**To decide, to burst open,
to clear (as waterways)**

“To part” or “to be parted from” implies “to make a decision”. To indicate the regulating of watercourses and rivers, the classifier for “water” has been added on the left. See V. 43.

洄

107







Hui₁

An eddy, a whirlpool

See II. 22a.

汲

108




Chi₅

To draw water from a well

“To reach to” “water” is the idea of this word. See IV. 30.

湿

109

𣶒 溼 尸

Shih₅

Wet, damp, moist

𣶒

The horizontal line on top of the right side indicates “that by which it is covered”. The rest of the upper right portion is an abbreviated form of the word in 110 below, from which the sound is derived. The word for “earth” is below it and “water” is on the left side.

显

110

𣶒 𣶒 𣶒

Hsien₃

Motes in a sunbeam; minute, bright

𣶒

The original idea of this word was “to examine silk in

sunlight”; when this is done the silk can be seen in great detail and clarity. By extension this has come to mean “seeing anything in minuteness and detail”. By a turn of the idea it means also “to dry in the sunshine”. See II. 1 and IV. 177.

泰

111




*Tai*₄

Exalted, honourable,
extensive, extreme




The borrowed senses given above all derive from the word on top meaning “great”, which has the same pronunciation. The original meaning of this word was “slippery”, now fallen out of use. This is a combination of three words. See II. 9, 23 and IV. 37.

渔

112




*Yü*₁

To fish

Sometimes the word for “fish” on the right is written in a double form, one on top and another beneath it. It gives the pronunciation. See II. 145.

冬

113


Tung₁

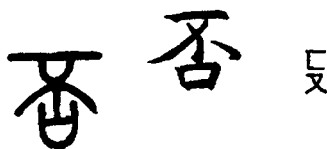
Winter



On top is the form of a bundle of silk tied at the “end” by a line or band in the middle, pronounced Chung. Below it is the word for “ice”. See II. 10. At the “end” of a year when there is ice, that is winter.

否

114


Fou₃




No, not, on the contrary

This word appeared twice in Hsu Shên's Dictionary, once under the heading of the word on top and again under the heading of the word on the bottom. See II.

29 and III. 24.

听

115




T'ing₁

To listen to, to hear, to allow



The “virtue”, the word on the right, 116 below, of the “ear”, upper left, II. 26, is “to hear”. The pronunciation is derived from the word on the lower left.

德

116




Tê₃

Virtue, goodness

“Externally at one with other men and internally at one with oneself”; this is Hsu Shên’s explanation. The sound is derived from the word on top, IV. 105; for the word on the bottom see II. 38.

閨

117

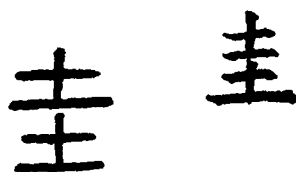

Kuei₁

**Women's apartments,
private quarters in family residences**

This is a combination of the word for "door", II. 78, and the word in 118 below, which gives the sound. The door or such a compartment is like the piece of jade described in 118 below.

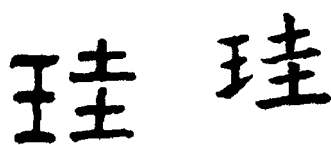
圭

118


Kuei₁

A jade baton

珪




The top of the baton was arch-shaped and the lower portion was square. It was conferred upon feudal princes by the emperor as a symbol of nobility and authority over the land allotted for government. The

emperor himself held a large baton square at both ends. Since it was connected with the land, the word for "earth" is given doubled; sometimes another word for "jade" was added on the left, as in "a". See II. 160.

插

119

Ch'a₅

To insert into, to stick into

The word for "hand" is on the left showing the action; the idea is derived from the word in 120 below, and the pronunciation is the same as that word.

畚

120




Ch'a₅

To separate the grain from the husk

This is the picture of a mortar and pestle; the action indicated has the same idea. Cf. II. 67.

受




121




*Shou₄***To receive, to endure, to suffer**


This is a combination of the word P'iao, IV. 56, and an abbreviated form of Chou, II. 87, from which the sound is derived. The picture represents something being given to the "hand" below, hence the idea of "to receive".

授

122




Shou₄

**To give to,
to confer upon, to transmit**



The classifier for "hand" has been added on the left of the word in 121 above, showing action; the pronunciation is also the same as that word.

姓

123







*Sing₄***A surname, a clan**

The word for “birth” on the right gives the sound with an inflection as well as the idea. In very ancient times the surname came from the name of the land where the mother resided, so the word for “woman” was added on the left. See II. 45 and IV. 119.

娶

124




*Ch'ü₄***To marry**

On top is the word for “to take”, 125 below, which has the same pronunciation; below it is the word for “girl”. See II. 45.

取

125




Ch'ü₃


To take, to obtain, to take hold of



The word for “ear” is on the left and the word for “hand” is on the right. The original idea came from the practice of the ancient tribes of cutting off the left ear of a slain enemy after a fight and offering it to the ancestral temples as a trophy and proof of triumph. See II. 26, 39a

婚

126



Hun₁

To marry

A marriage ceremony usually takes place at dusk, so the word on the right, 127 below, is used. It is of the same pronunciation. See II. 45.

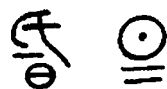
昏

127



Hun₁

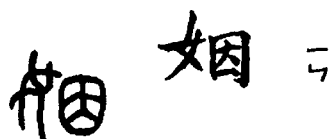
Dusk, dark



This is a combination of an abbreviated form of VII. 1 and II. 1, meaning "the sun is setting".

姻

128



Yin₁

Marriage connections

"The family of the son-in-law" was the original sense of this word. The word on the right, 129 below, means "a cause, a means"; i. e., the means which the daughter depends on. The sound is the same as this word. See II. 45.

因

129



Yin₁

**A cause, a reason;
for this reason, because, in consequence of**

Hsu Shên's explanation of this word is not satisfactory.

The one given by Kiang Yun is nearer to the truth, that this word is the Archaic Script of the word in 130 below.

茵

130



 The image shows two forms of the Chinese character 茵. On the left is the seal script, which is a stylized, rounded form with a trident-like radical at the top. On the right is the Archaic script, which is more angular and includes a small component on the right side.
Yin₁

A cushion

This is a kind of cushion filled with dried grass and used in a carriage, hence the radical on top. The lines within the oblong form represent the seams between the pieces of cloth or leather which were sewn together to make the cushion. As a cushion is something which gives one support, this word came to mean something that could be relied upon or used as a base, hence it gives the idea of a “cause”.

婢

131


 The image shows two forms of the Chinese character 婢. On the left is the seal script, which is a complex, rounded form. On the right is the Archaic script, which is more angular and includes a small component on the right side.
Pei₄

A young maid-servant

This is a combination of two words, “low or inferior”

on the right, 132 below, which gives the sound, and the radical for “girl” on the left, II. 45.

卑

132

Pei₁

Low, inferior, humble

Hsu Shên's explanation seems to be wrong. This form, through its use in other combinations, has been found to represent “an oval-shaped wine container with a handle, which can be taken by one hand”. In contrast to other wine vessels made of metal used on ceremonial occasions, this is a commonplace one in daily use, usually made of wood. This is a pictograph, but it is now used only as a transmissive, giving the idea of inferiority, humbleness, etc. Cf. the other word for “wine vessel” used now as a transmissive meaning “respectable, revered, etc.”.

娣

133

Ti₄

A younger sister,

the wife of a younger brother

The word for “girl” is on the left and the word for “younger brother”, 134 below, is on the right, for which the sound is the same. A sister is considered the same as a brother.

弟

134




Ti₄

A younger brother, a junior



The original sense of this word was “the serial order of bundles bound by leather strips”. This can only be seen now in “a”, which is the Archaic Script of this word. It is the word for “leather” in an abbreviated form with a dash added, pronounced Yih. See I. 21. In the Minor Script above there is one more curve, symbolizing the bundle. When the idea of “serial order” is applied to men, it has the sense of succession, and, referring to brothers, it indicates the next or a younger brother.

韦
(围)





135

Wei₁

Dressed hides, leather, a thong



In the middle is the word for “enclosure”, which has the same pronunciation. See II. 21. The combination of the forms above and below it forms another word form which the sense is derived. “To oppose or to contradict” was the original idea of this word, because hide can be “twisted” or folded one way or another. See 136 below. “A” is from the Archaic Script.

舛





136




Ch'uan₃

To oppose; opposite to, contradictory

Two persons are pictured reclining with their backs toward each other. This is also an ideative word.

坪

137




*P'ing₂***A plain, a level place**

The word for “earth” is on the left, and the word for “flat” which gives its pronunciation is on the right. See 138 below and I. 9.

平

138




P'ing₂




**Level, even, flat,
equal, just, average, common**




This is a combination of an interjection, V. 2, with the indicative for “one” on top showing that the air going upwards levels out.

均

139




Ch'ün₁

Equal; to balance, to adjust

The word for “earth” is on the left; the sound is derived from the word on the right, 140 below, which has the same idea.

匀

140

勻 勻 勻

Yün₁

Equal, even, in equal parts

The original idea of this word was “less”; the word for “two” inside the “fold” indicates division. When anything is divided, it becomes less than it was. It is used as a borrowed word for 139 above, meaning that the earth or soil is “equally” or “evenly” spread out.

城

141

城 城 城

Ch'eng

A city

城

The word for “accomplishment” is on the right with the same pronunciation. It is an abbreviated form of 142 below with the pictograph Ting added to give its sound. See II. 60. In “a”, which is Major Script, the word for “earth” is substituted by the word Ku’o, meaning “the outer walls of a city on which turrets are built”.

茂

142

Mou₄

Prosperous, flourishing, exuberant

This is a harmonic word, its sound derived from the word on the bottom. It means “the exuberant growth of plants”. The meaning of “accomplishment” is transmissive, while “prosperous” is the original idea. But this word means also “to contain”, so Hsu Shên’s explanation of a “city” (see 141 above) as “that by which the people are contained” is understandable.

酒

143

Tsiu₃




Fermented liquor, wine, spirit



The word on the right side is a pictograph of the container in which wine is brewed, which by a turn of the idea came to mean “wine” itself. The classifier added on the left shows that it is a liquid. The pronunciation is derived from the pictograph.



144




Han₂

**Merry with drink,
pleasantly inebriated**

The word for “wine” is on the left and the word for “sweetness”, from which the sound is derived, is on the right. See III. 27.



145



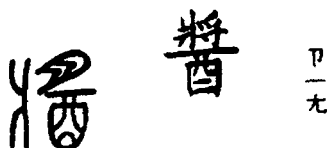

Tsui₁

Drunk

The word on the right, from which the sound is derived, means “to come to an end” as a borrowed word. When one is drunk one has come to one’s limit. See III. 19.

醬

146


Tsiang₄

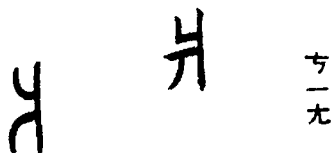
Bean sauce, gravy, soy



The radical on the left gives its vowel sound in the pronunciation. See 147 below. Upper right is the word for “meat”, and below it “wine”. Gravy is mixed with liquor for preservation. In “a”, which is Archaic Script, the word for “meat” has not yet been added. “B” is Major Script; the word for “meat” was not used, but another word for “vessel” was added on the lower right. See II. 68.

月

147


Ts'iang₂

**To halve a tree trunk
or a piece of wood**

This is an indicative not found in Hsu Shên's Dictionary. It has been collected from annotations.

綴

148

Chiu₅

**To paste together,
to connect (as pendants)**

綴

Half of the word for "silk", II. 113, is on the left, and a pictograph of pendants connected together is on the right. "A" is supposedly this word in the Archaic Script.

塞

149

Sê_{5,4}



**To stop up, to block;
a pass (as between mountains)**

a 

“To separate” is the meaning given by Hsu Shên to this word; “to block” is the original sense. The picture in “a” shows that both hands are working to fill up an empty space. The word in the middle is 150 below.

展

150

 展 



Chên₃

To unroll, to open, to exhibit

Hsu Shên's interpretation of this word is “to see” or “to examine very minutely”. It is an ideative representing craftsmanship, the word “kung” being repeated four times. See I. 8.

功

151

 功 

Kung₁

Merit, achievement, task

This is an ideative; the words for “work” and “strength” are combined. See I. 8 and II. 44. It has the same pronunciation as the word for “work”.

铃

152

Ling₂

Bell, small round bells

The word on the left denotes that something is made of “metal”. See X. 4. This word has the same pronunciation as the word on the right in which the idea of “to give orders” is implied. These bells are used on horses or on flags. See IV. 85.

陈

153




Ch'en₁

**To spread out,
to arrange, to expose,
to state (usually to someone superior in rank)**

All these are borrowed senses of this word; the original is the name of a hilly district in what is now the province Honan. The word for “hills” is on the left, “trees” is on the right, and the word for “extension”, from which the sound is derived, is in the middle of the word on the right. In “a”, which is Major Script, the word for “trees” is deleted. See II. 18, V. 6, and X. 9.

隙

154




Hsi₅

**A crack, a fissure,
from which come the meanings:**

- 1) an interval, leisure**
- 2) a fissure in friendship, 繻
a quarrel, a grudge**

“A crack between the cliffs” is the original sense of this word. See II. 18 and 155 below.

窠

155




Hsi₅

The light that issues through a rift



This word is made up of the word for “white” in the middle between two words for “small”, one on the top and one at the bottom, indicating that only a ray of light is issuing from a crack. Light is considered to be white. See IV. 68, 216.

疑

156

I₁

To doubt, to distrust

The left portion of this word is the word for “arrow” in antique script. The word for “to stop” is on the lower right. The sound follows the word in the upper right. See II. 49, 52, 84. The idea is that the arrow has reached the designated target, therefore there is no sense of “doubt”; its meaning is “settled” or “fixed”. Today the meaning of this word is just the opposite, and the word in 157 below originally had this definition.

疑

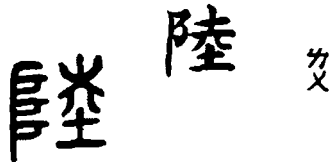
157


*Shi₁***To doubt, to distrust; unsettled**


The word for “arrow” in the Archaic Script on the left gives its pronunciation, and the word on the right means “to change or transform”. If the target is changing, one is in doubt as to where the arrow should be shot or aimed at. This word is now obsolete, since the word in 156 above is in frequent usage.

陆

158


*Lu₅***Dry land**

“An elevated plateau” is Hsu’s explanation for this word. The pronunciation is the same as the word on the right from which the idea is derived. See II. 18 and 159 below.

垚

159

垚 垚 ㄅ
ㄨ

Lu₅

A clod or clods of earth

Clods of “earth” — the word on the bottom — are like “mushrooms” in being so numerous. See I. 9 and 160 below.

160

界 去 ㄅ
ㄨ

Lu₅

Mushroom, mould or mildew

The word for “big or large” is written below the form of a sprout. This is an ideative. Mushrooms as sprouts are large, and they are numerous.

攴

161

攴 攴 ㄅ
ㄨ

Shu₁

**To beat with a stick,
to direct with a movement of the hand;
a club used as a weapon**

The pronunciation of this word is the same as the word

in 162 below. Compare with 6 above.

162

尸
乂

*Shu*₁

The short feathers of birds

The word represents the shape of the feathers as seen in flying.

X

Ideatives cum Harmonics cum Pictographs

俎

1

𠬞

俎

𠬞

Tsu₃

且

且

A stand for meat**as feasts or sacrifices, a tray**

𠬞

The word for "meat" is abbreviated on the left here; on the right is the pictograph for "stand". See II. 106 and III. 26.

禽

2

𠬞

禽

𠬞

*Ch'in₂***Animals (and birds) in general**

The word on the bottom is the word in 3 below; its more exact form is given there. The middle portion, written just above it, is an abstract representation of the head of an animal. On top is the word that gives its pronunciation, 5 below.

3

肉 𠩺 肉 𠩺

Jou₁

**The treading of the feet
of animals on the ground**

蹂 蹂 蹂 𠩺

“A” is another word with the same sound and meaning,
a later invention.

金

4

金 金 𠩺

Chin₁

Gold, metal in general

a 金 b 𠩺

The word for “earth” is on the bottom; the vertical strokes on the left and right of it symbolize the metal in mines. The word on top, 5 below, gives its pronunciation to this word. “A” is from the Archaic Script.

今

5

*Chin₁***Now, present**

This is a combination of the word for “to gather” on the top and the word for “up to” in the Archaic Script below it. This word is given here because of the pronunciation it gives to the words in 2 and 4 above.

雋

6

*Hsi₁**(Fui₃)***A kind of swallow or martin**

On top is the crest of the bird; in the middle is the word for “bird”; the sound is derived from the lower part. This word has two pronunciations, both correct. See II. 135 and IV. 89.

冠

7



冠


Kuan₁

**A hat, a cap,
the comb or crest of a bird**

This is a combination of three words, the words for “covering”, and “the head”, and the word for “inch”, meaning measures and statutes. It is pronounced like the word for “head”. See III. 9, IV. 79, and IX. 48.

身

8



身


Shên₁

The body, the person



On top is the word for “man”; the middle part represents the trunk of the body in a pictograph, and the slanting stroke on the bottom is an abbreviated form of the word in 9 below, which gives its pronunciation.

申

9

*Shên₁***Extension**

Originally this was an indicative showing two “hands” holding up the body. In the Major Script shown in “a”, the middle line is curved. “To straighten the body” in a transmissive sense means “to extend” or “extension”.

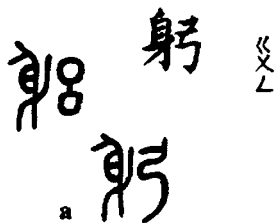
牽

10

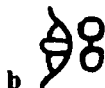
*Ch'ien₁***To pull, to haul, to draw, to drag**

An “ox”, on the bottom, is being led by a rope, represented by the horseshoe-shaped line in the middle. This word is pronounced in accordance with the word on top, Hsüan. See II. 121 and IV. 188.

躬



11

*Kung₁***The body, oneself; personally**


Two words are combined in the Minor Script given above, the word for “body” on the left and the word for “vertebrae” on the right. See 8 above and II. 42. In “a” the word on the right is the “bow”. When the body is bent, the vertebrae appear, as shown above. Or perhaps it is meant that the body can be bent like a bow; it also follows the pronunciation of the word for “bow”. See II. 83.

奉



12

*Fêng₄***To offer with both hands, to serve**


The pronunciation is in accordance with the word on the top, given in 13 below. See II. 39 and IV. 37—39a.

丰

13

Fēng₁

**The exuberance
of the growth of vegetation**

This is the word for “growth” or “life” extended both upwards and downwards, signifying a flourishing state.
See IV. 119.

能

14

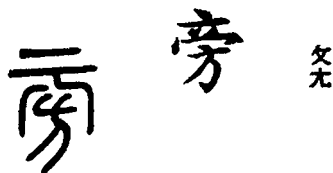
Néng₁

Talent, ability; able to

The word in the upper left gives the sound, which is here deflected into “e”. See II. 154. This word originally represented a stout wild animal like a bear, with legs like those of a deer, and it is “fleshy”. A great animal is compared to a talented man, hence the sense.
See II. 106.

旁

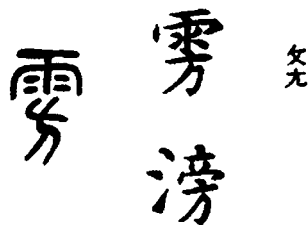
15


*P'ang₂***Extensive, all-embracing, great**


The picture indicates that what is “above” has been extended, coming down on both sides; the pronunciation is derived from the word inside. See I. 4 and II. 88. In “a”, which is Archaic Script, what is “below” is extended on both sides or on all sides; the rest is the same. See I. 5. “B”, Archaic Script also, shows that what is “one” is embracing all. See I. 1.

雱

16


P'ang₂

**Extensive, all-embracing, great;
heavy rain**

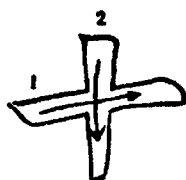
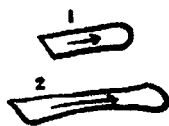
Here the “rain” is on top the idea of the word is the same as in 15 above.

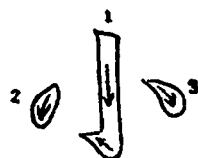
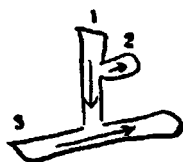
Appendix

Indications for Correct Writing

1. In the following pages the words are written in outline form, the sequence of the strokes being indicated by the numerals and the direction of the strokes by an arrow. In the last few pages complex words, composed of several simpler forms, are given. The sequence of writing each part is simply indicated by a, b, c, etc. Repeated copying, either with a pen or a brush, is advisable. The words may be written in any convenient size.
2. An invisible centre of gravity must be found so that the weight of the word, so to say, rests stably in a vertical line not inclined towards either side.

3. Every word is written from top to bottom and from left to right, as is every horizontal line and every vertical line. This is the most convenient way. If the word has four enclosing lines, three outer lines are written first, then the middle portion, and finally the bottom line.
4. The sequence of writing the strokes is fixed with each word. The movement is a circular one in general, so that the end point of one stroke is near the starting-point of the next. This saves much time and energy.
5. The length and direction of each stroke in proportion to other strokes are fixed, a slight variation of which would change one word into another though the number of strokes be the same. The examples have been chosen to illustrate this.





丸

凡

匕

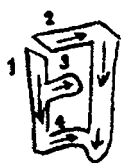
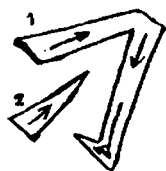
七

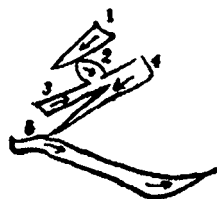
巳

巳

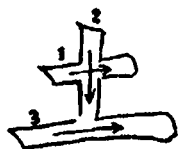
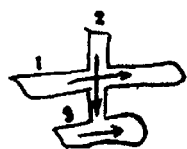
乞

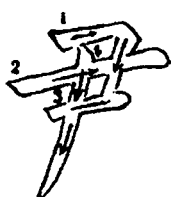
气











左

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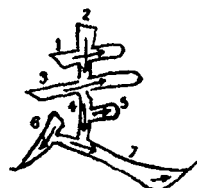
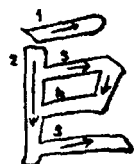
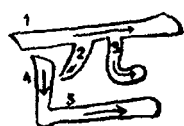
石

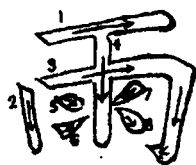
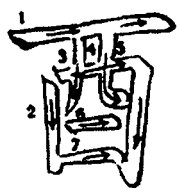
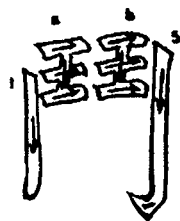
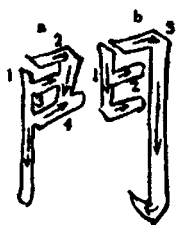
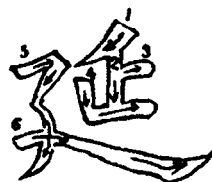
水

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吸

吸





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火

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或

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春

率

牽

暇

數

叟

魚

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舉

The Phonetic Signs

In annotating ancient Chinese texts, the sound of certain words must be given. If we meet a word which we do not know in any of the modern European languages, we can at least read it out according to its spelling, though that depends much upon the intelligence of the reader. But in Chinese this privilege is not given. We cannot read it out phonetically; at most we can only guess from half of the word, taking it to be one of the harmonics. In the Han Dynasty, two centuries before and after the Christian era, there were as yet no national or international phonetic symbols. So to a certain word not commonly known, there was always annotated "to be read as" or "with the sound like" another word. But where no such likeness could be found, the annotator would be at his wit's end. Even if there was a phonetic equiva-

lent, but it was a word obscure or rarely used, the difficulty was still not solved. Gradually towards the end of the second century A. D. people found another method of denoting the sound, putting two words together and pronouncing them as one. The inventor was supposed to be a scholar of the Wei Dynasty (220—264 A. D.) named Sun Yen 孙炎, but recent researches reveal that this method was employed long before his time. It is a very simple method in which the initial consonant of the first word was taken and combined with the vowel or diphthong of the second word, so as to form a third sound. Henceforth, there was no more difficulty in noting the sounds of words either in ancient texts or in dictionaries.

At the end of the ninth century, a Buddhist monk with the name Shou Wen 守温 formulated a system of “thirty-six phonetic letters”, using words as letters. But it was also said that another author before him had already compiled thirty such “letters”, to which Shou Wen added only six. That system, a comprehensive and well-formulated one, had the merit of systematizing all ancient sounds and was helpful in phonetic studies, but it did not serve much practical purpose.

The ancient system can be used in denoting the sounds in texts, in giving the correct pronunciation and thereby bringing about a certain standardization of the traditional tongue, but it does not help in the abolition of different dialects of the spoken language. Hence, a man from the southern part of China can understand a man from the northern part only through the written

language, since that has been standardized for more than two thousand years, but if each speaks the dialect of his native part they cannot understand each other. Though the words are the same, they are pronounced differently. So in the spring of 1913, the Ministry of Education in China summoned nearly all the eminent philologists of the nation to Peking and convened a "Conference on the Standardization of the National Tongue". The outcome was successful and thirty-nine phonetic letters were formed out of the most simple signs found in the written language, and this system was officially proclaimed as the "National Phonetic Symbols", no longer called "letters" or literally "alphabets", which was of course a wrong appellation.

But scholars generally do not like this system, since they can do without it, and the common people find extra trouble in mastering another system of phonetic signs superimposed upon a vocabulary which is already difficult enough. It is indeed taught in grammar schools, but the language has still to be learned separately with or without it. Moreover, for higher studies ancient lexicons can be resorted to without such a system. Here we come across one of the fundamental actualities not only of Chinese but of all languages, viz. , *usus tyrannus*. Yet to foreigners learning Chinese this system may be useful, and dictionaries with notations of pronunciations using these signs are easily available nowadays. The tables are given below.

CHINESE NATIONAL PHONETIC SYMBOLS

I

1. Phonetic signs of the consonantal class
2. Corresponding Roman letters
3. Read as the Peking Mandarin or official tongue
4. Correspondences with the ancient system of thirty-six phonetic letters

ㄅ	ㄆ	ㄇ	ㄈ	ㄎ	ㄉ	ㄊ	ㄋ
<i>b</i>	<i>p</i>	<i>m</i>	<i>f</i>	<i>v</i>	<i>d</i>	<i>t</i>	<i>n</i>

伯	迫	墨	佛	復	德	特	訥
---	---	---	---	---	---	---	---

幫	滂	明	非	微	端	透	泥
並	並		敷		定	定	娘
			奉				

ㄌ	ㄍ	ㄎ	ㄋ	ㄏ	ㄐ	ㄑ	ㄍ
<i>l</i>	<i>g</i>	<i>k</i>	<i>ng</i>	<i>h</i>	<i>j(i)</i>	<i>ch(i)</i>	<i>gn</i>

肋	格	客	額	赫	基	欺	尼
---	---	---	---	---	---	---	---

來	見羣	溪羣	疑	曉匣	見羣	溪羣	疑泥娘
---	----	----	---	----	----	----	-----

ㄒ	ㄗ	ㄘ	ㄑ	ㄒ	ㄗ	ㄘ	ㄗ
<i>sh(i)</i>	<i>j</i>	<i>ch</i>	<i>sh</i>	<i>r</i>	<i>tz</i>	<i>ts</i>	<i>s</i>

希	知	痴	詩	日	資	雌	思
---	---	---	---	---	---	---	---

曉匣	知照澄牀	徹穿澄牀	審禪	日娘	精從	清從	心邪
----	------	------	----	----	----	----	----

CHINESS NATIONAL PHONETIC SYMBOLS

II

1. Phonetic signs of the vowel class
2. Corresponding Roman letters
3. Read as the Peking Mandarin or official tongue
4. Correspondences with rhymes in the "Lexicon of Rhyme" composed by Liu Yuan in 1152 A. D.

一	ㄨ	ㄩ	ㄚ	ㄛ	ㄜ	ㄝ	ㄞ
<i>i</i>	<i>u</i>	<i>iu</i>	<i>a</i>	<i>o</i>	<i>e</i>	<i>e</i>	<i>ai</i>
衣	烏	迂	啊	痾	鵠	哀	哀
支	魚	魚	麻	歌	質	麻	佳
微	虞	虞			陌		灰
齊					職		

* 蘇音

** 寧音

ㄟ	ㄠ	ㄡ	ㄢ	ㄣ	ㄤ	ㄥ	ㄟ
ei	au	ou	an	en	ang	eng	el

呢衣	熬	歐	安	恩	昂	哼	兒
----	---	---	---	---	---	---	---

支	蕭	尤	真	江	庚	支
微齊灰	肴豪	元	文侵元	陽	青蒸東	
		覃鹽咸 元寒刪先				

FURTHER ANALYSIS

Labials ㄅ ㄆ ㄇ

Labial-dentals ㄌ ㄎ

Tip consonants ㄋ ㄏ ㄣ ㄨ

Soft palate-back consonants ㄍ ㄙ ㄨ ㄟ

Front consonants ㄐ ㄑ ㄒ ㄓ

Raised-blade consonants ㄔ ㄕ ㄖ ㄙ

Fore-blade consonants ㄗ ㄘ ㄙ

Single vowels ㄚ ㄛ ㄜ ㄝ ㄞ ㄟ ㄠ

Diphthongs ㄓ ㄔ ㄕ ㄖ

Vowels followed by consonants ㄓ ㄔ ㄕ ㄖ

Curved tip vowel ㄣ

INDICATIONS FOR PRONUNCIATION

In this book the Wade system of transliteration of Mandarin, the one most commonly used, has been adopted. In this system the vowels and consonants are pronounced as follows:

Vowels:

a as in “father”

e as in “Edward”

i as in “machine”

o like *aw* in “saw”

ê like the *u* in “under”

ih like the *e* in “her”

(no real equivalent in English)

ü like the French *u* or German “ü”

(but often like the *u* in “cut”)

Consonants:

(Unaspirated)

ch is sounded like the *j* in “jam”*k* like the *g* in “gun”*p* like the *b* in “bat”*t* like the *d* in “doll”*ts* and*tz* are sounded like *dz**j* between French *j* and English *r*

(Aspirated)

ch' as in “chin”*k'* as in “kin”*p'* as in “pun”*t'* as in “tap”*ts'* and*tz'* like the *ts* of “Patsy”

Most of the other consonants are similar to those in English.

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① 本索引数目为书内汉字编号。

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	65, 135	<i>Yin</i> ₁	<i>IV</i> . 157, <i>IX</i> . 128,
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<i>Yin</i> ₂	<i>VII. 3</i>	<i>Yü</i> ₅	<i>IV. 137</i>
<i>Yin</i> ₃	<i>I. 25, III. 8, 22</i>	<i>Yü</i> ₅	<i>IV. 1</i>
<i>Ying</i> ₄	<i>IV. 58</i>	(<i>Nien</i> ₄)	
<i>Yo</i> ₂	<i>IV. 63</i>	<i>Yuan</i> ₁	<i>V. 50</i>
<i>Yo</i> ₅	<i>V. 12</i>	<i>Yüan</i> ₂	<i>V. 54</i>
<i>Yu</i> ₂	<i>IV. 186, 187, IX. 67</i>	<i>Yüeh</i> ₅	<i>II. 2, V. 1</i>
		<i>Yün</i> ₁	<i>IX. 140</i>
<i>Yu</i> ₄	<i>IV. 41, 184</i>	<i>Yün</i> ₂	<i>II. 3</i>
<i>Yü</i> ₁	<i>IX. 104, 112</i>	<i>Yung</i> ₁	<i>IV. 159</i>
<i>Yü</i> _{1,3}	<i>II. 110</i>	<i>Yung</i> ₂	<i>IV. 232</i>
<i>Yü</i> ₂	<i>II. 145</i>	<i>Yung</i> ₃	<i>II. 11</i>
<i>Yü</i> ₃	<i>II. 5, 134, 145</i>	<i>Yung</i> ₄	<i>IV. 16</i>
<i>Yü</i> _{3,1}	<i>IV. 72</i>		
<i>Yü</i> ₄	<i>II. 160</i>		